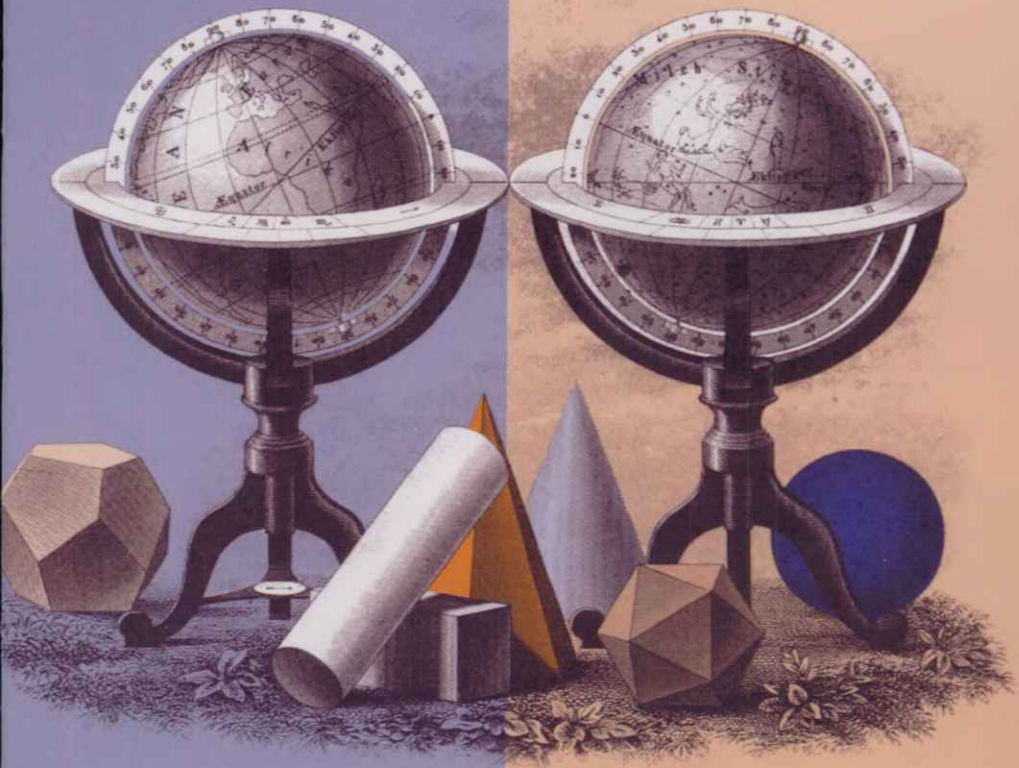
Comparative Literature

Theory, Method, Application

Steven Tötösy de Zepetnek



Studies in comparative literature 18

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Series Editors
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Steven Tötösy de Zepetnek

Rodopi
Amsterdam - Atlanta, GA
1998

Cover design: Hendrik van Delft
Cover illustration: *The Iconographic Encyclopaedia of Science, Literature and Art* (plates 1 and 2) by J.G. Heck, originally published in 1851.

ISBN: 90-420-0534-3 paper

The paper on which this book is printed meets the requirements of 'ISO 9706:1994, Information and documentation – Paper for documents – Requirements for permanence'.

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Printed in The Netherlands

I dedicate this book to the memory of my grandmothers: Olga Szirányi de Öttömös and Anna Beszkid (married to Antal Haidekker) and Mária Preglej (married to Dr. Ernő Töttössy de Zepethnek)

This One

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Acknowledgements

My most important and heartfelt thank-you is to my partner and friend, Dr. Joanne Tötösy de Zepetnek née Toms, for her emotional, intellectual, and financial support; I also thank our daughters Chantal and Julia for their patience with my nonstop schedule of working and the hasty dinners I often prepared....

I thank my colleagues who supported — variedly in time and intensity — my no doubt controversial approach and work in the study of literature: Peng-hsiang Chen (Shih Hsin University), F. Elizabeth Dahab (California State University at Long Beach), Roumiana Deltcheva (University of Alberta), Milan V. Dimić (University of Alberta), Robert Estivals (Université Bordeaux III), Itamar Even-Zohar (University of Tel Aviv), Armando Gnisci (University of Rome), Sneja Gunew (University of British Columbia), Norman N. Holland (University of Florida), Jennifer W. Jay (University of Alberta), Mabel Lee (University of Sydney), Yiu-nam Leung (National Tsing Hua University), Paisley Livingston (University of Aarhus), Dolores Romero López (University of Salamanca and University of Nottingham), RuiQi Ma (University of California, Riverside), Uri Margolin (University of Alberta), Clément Moisan (Université Laval), Joseph Pivato (Athabasca University), Montserrat Iglesias Santos (University of Carlos III de Madrid), Siegfried J. Schmidt (University of Münster), Rien T. Segers (University of Groningen), Yeshayahu Shen (University of Tel Aviv), Irene Sywenky (University of Alberta), William H. Thornton (National Cheng Kung University), Reinhold Viehoff (University of Halle-Wittenberg), Wang Ning (Beijing Language and Culture University), and Yue Daiyun (Peking University).

I thank the reviewers of my book and I thank the editors of Rodopi's Textxet series, C.C. Barfoot and Theo D'haen, for their valuable and indispensable editorial suggestions.

* * *

Some theoretical premises and several applications of the Systemic and Empirical framework as a methodology for Comparative Literature I propose in this book have been previously published in learned journals. In all instances these published articles have since been rewritten and updated. Here, I would like to acknowledge the learned journals where my work has been published previously, in alphabetical order, as follows: *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée, Colloquia Germanica* (USA), *Comparatistica: Annuario italiano, Dedalus: Revista Portuguesa de Literatura*

Acknowledgements

Comparada, *Essays on Canadian Writing* (Canada), *Hungarian Studies* (Hungary), *I Quaderni di Gaia: Almanacco di letteratura comparata* (Italy), *Melus: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States*, *Meta: Translators' Journal / Journal des traducteurs* (Canada), *Mosaic: A Journal for the Interdisciplinary Study of Literature* (Canada), *Neohelicon: Acta Comparationis Litterarum Universarum* (Hungary), *Reader: Essays in Reader-Oriented Theory, Criticism, and Pedagogy* (USA), *Siegener Periodicum zur Internationalen Empirischen Literaturwissenschaft* (Germany), *Studies in the Humanities* (USA), *Systems Research: The Official Journal of the International Federation for Systems Research* (The Netherlands), and *World Literature Today* (USA). As well, the following edited volumes contain previously published material: Neide de Faria, ed., *Language and Literature Today* (Brasília), Harald Hendrix, Joost Kloek, Sophie Levie, and Will van Peer, eds., *The Search for a New Alphabet: Literary Studies in a Changing World* (John Benjamins), Mabel Lee and Meng Hua, eds., *Cultural Dialogue & Misreading* (Wild Peony), Margarida Losa, Isménia de Sousa, and Gonçalo Vilas-Boas, eds., *Literature Comparada: Os Novos Paradigmas* (Afrontamento), Paola Mildonian, ed., *Parodia, Pastiche, Mimetismo* (Bulzoni), and Alain Vuillemin and Michel Lenoble, eds., *Littérature et informatique* (Artois), and I thank the editors of these volumes for their interest in and support of my work.

Steven Tötösy de Zepetnek
Edmonton

TOWARD A NEW COMPARATIVE LITERATURE: A PREFACE

It is a distinct advantage to have Steven Tötösy de Zepetnek's new book, *Comparative Literature: Theory, Method, Application.* This book is not only wide ranging with a mass of information, it is state of the art Comparative Literature, and it will also serve as a much needed textbook — one which combines breadth of scholarship and ample attention to detail; a work that takes into consideration the socio-cultural dimensions of literature *and* literary study without enrobing them *solely* in ideological constructs. Here, the attentive reader can find a broad spectrum of "applications" drawn from sociological, psycho-cultural, anthropological, and historical reflections. The "New" Comparative Literature the author harbors is expertly nested in the framework of The Systemic and Empirical Approach to Literature and Culture, in view of the applicability of such an approach to textual, cultural, literary, and para-literary questions, areas, and problems.

It is refreshing to read and study such a book, one that devotes proper attention to a "terminologically clear and 'hard hitting' position statement about the discipline" of Comparative Literature. Professor Tötösy's "Manifesto" of Comparative Literature and the principles it expounds will serve as a guide to students and teachers alike, weary of confusing medleys of rival ideological positions. After a theoretical *tour de force* of similar theoretical frameworks and methodologies for the study of literature — Empirische Literaturwissenschaft, champ littéraire, Polysystem Theory, theory of literature as system, the literary institution, système de l'écrit — Tötösy deftly brings to the fore an array of areas of investigation such as postcolonial studies, ethnic minority writing, the electronic age and its impact on literary study, women's literature, canon formation, literature and film, translation theory, readership and reading, etc. The advantage of possessing such an alternative approach and textbook of Comparative Literature will make this volume appealing also to those eager to see neglected or marginalised spaces and topics in the current critical and scholarly debate. Here the author provides, for instance, a host of reflections drawn from his theory of "inbetween peripherality" which he applies to the literatures and cultures of East Central Europe. Other examples of the book's wide-ranging thematics are the author's treatment of Hermann Hesse's "a-political" fiction —

which, as Tötösy argues, is not at all the case — a comparison of Dorothy Richardson's and Margit Kaffka's "new woman"-ly writing, Michael Ondaatje's *The English Patient* and the novel's historical background, or Robert Musil's "Veronika theme." In the latter example of Tötösy's applied comparative literary studies, the intent is to apprehend shifts in "authorial intention" by carefully studying the genesis of Musil's *Die Versuchung der stillen Veronika* in order to highlight the fact that comparativism concerns itself with variations in the structures of a given motif in a given text, and by extension in any literary text in any culture. In yet another example of both in-depth and wide-ranging scholarship, here borrowing from the landscape of French and American theory and practice, Tötösy demonstrates "intra-disciplinarity" through skilfully articulated analysis of realism in literature and film, one in which he first recapitulates various definitions of realism, then he draws nuances of its applicability to the various mediums under consideration,

Last but not least, it is worth pointing out the voluminous bibliography of the volume: over six hundred works cited, which not only demonstrates the author's erudition but which makes this book of and for a New Comparative Literature a lasting treasure of the discipline.

F. Elizabeth Dahab
California State University at Long Beach
Paris, June 1998

CHAPTER ONE
A New Comparative Literature as Theory and Method

The purpose of this book is to offer a theoretical and methodological alternative to frameworks presently in place and available in the discipline of Comparative Literature, and subsequently to demonstrate with examples the applicability of the proposed framework. Concurrently and parallel to my proposal, I also argue that my framework and methodology may be advantageous in general for the study of literature.

In principle, the discipline of Comparative Literature is *in toto* a method in the study of literature in at least two ways. First, Comparative Literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. Historically, it is true that Comparative Literature demonstrated a focus on European literatures and later on European and American literature, and thus the current criticism of the discipline's Eurocentrism makes sense to a point (see Bernheimer). At the same time, however, the discipline paid more attention to "Other" literatures than any of the national literatures. Comparative Literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas of study single-language literary study more often than tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic. But it is a discipline with a distinguished history (see my recent bibliography in 1998b) and promise. In addition, the comparative perspective and method has proven itself indispensable in other disciplines such as "comparative physiology" or history, where, as we learn recently, the comparative perspective

> give[s] us a good opportunity for assessing how comparative history can contribute to modern knowledge ... in *The Comparative Imagination*, Fredrickson welcomes the increasing tendency of historians of the United States to write from a "comparative perspective," by using foreign examples to explain what is distinctive about American society. (Thompson 48)

And what more justification can we, comparatists of literature (and culture), put forward than the assertion that Comparative Literature contributes to "modern knowledge"? In recent debates in/about Comparative Literature, innovation is also a matter of great interest (and necessity). It is thus that for the purpose of my way and manner of doing Comparative Literature, and, as a way of doing in some aspects a "New" Comparative Literature, I will propose an outline of Comparative Literature in the form of a Manifesto. The form of the Manifesto is for the reason that I believe in the advantage of a terminologically clear and "hard hitting" position statement about the discipline instead of the usual problematization resulting in tentatives and hypotheses. The problematization of my proposal specifically and of the discipline in general lies, instead, in the application of my theoretical framework, an application which follows my introduction of a New Comparative Literature. My concomitant objective here is to introduce The Systemic and Empirical Approach to Literature and Culture, a framework and methodology I believe to be a theoretically innovative and methodologically precise approach to study literature and culture. And third, I will demonstrate the applicability of the framework combination — that is, Comparative Literature and the Systemic and Empirical approach — to various areas, texts, and problems of and in literature. The latter part of the work is of particular importance: while my applications do not represent a thematically cohesive whole, they show instead the wide variety where my proposed approach in Comparative Literature can be applied successfully and covering many possible areas of research in literature and culture. This is also important because in the general context of the study of literature and culture, it is the application of a theoretical framework where the essence of any approach proves and legitimizes or disproves itself. I should like to add here that while my sets of application in the present book are all with regard to modern and contemporary literature or problems of literature, the proposed framework can be applied to other periods and genres, and I have demonstrated this with studies on literary texts in the nineteenth century (e.g., Tötösy 1991, 1993a) while scholars using the approach published a large corpus with regard to periods and genres across the board (see my bibliographies 1995-, 1997b).

Considering the history and the current situation of Comparative Literature, it appears that there is a consensus about its problematic nature and in some aspects, this problematic situation appears to be very acute again. Susan Bassnett, in her influential 1993 *Comparative Literature: A Critical Introduction* states that "Today, comparative literature in one sense is dead" (47). While Bassnett may be right that Comparative Literature in the traditional centres — France,

Germany, the United States — is undergoing both intellectual and institutional changes and a certain loss of position owing to factors such as the takeover of theory by English, the impact of cultural studies, the diminishing number of Comparative Literature professorships, etc., this loss of presence is occurring in the *centres* of the discipline and with regard to its own natural context of Eurocentrism and Euro-American centre. Clearly, Bassnett's pronouncement of the death of Comparative Literature is exactly from that Eurocentrism she otherwise is attempting to subvert and oppose in her book. And thus, curiously, Bassnett pays no attention to the strong development of the discipline and the promise its holds outside of the discipline's traditional centres: In the last two decades Comparative Literature has shown much promise in some countries and cultures where the discipline has not been very strong or, in some cases, in existence at all before. Interestingly, while the traditional centres of the discipline — the *ménage-à-trois* of France, Germany, and the United States — are at best able to maintain a status quo of the discipline, in China (Mainland), Taiwan, Japan, Brazil, Argentina, Mexico, Spain, Portugal, Italy, Greece, universities in the states of the former East Germany, etc., the discipline is emerging and developing strongly and this can be gauged by the emergence of new Comparative Literature journals, new chairs in Comparative Literature, a marked increase in publications, etc.

In view of the well-known and much discussed intellectual insecurity and institutional liabilities of the discipline of Comparative Literature, the questioning of and an attempt to redefine the discipline — in whatever context — is a valid as well as timely exercise. Comparative Literature remains an embattled approach and discipline of the study of literature. Yet, it produces that meaningful dialogue between cultures and literatures that is its mark theoretically, in application, and in basic as well as higher level education. It will continue to have supporters, students, and disciples who value Comparative Literature's insistence on the knowledge about as well as the inclusion of the Other in the widest definition of the concept and its realities, its global and international nature, its interdisciplinarity, its flexibility, and its objective as well as ability to translate one culture into another by the exercise and love of dialogue between cultures. The following Manifesto is structured in such a manner that it includes principles as well as obstacles:

The First General Principle of Comparative Literature is the postulate that in and of the study, pedagogy, and research of literature it is not the "what" but rather the "how" that is of importance. This means that it is method that is of crucial importance in Comparative Literature in particular and, consequently, in

the study of literature and culture as a whole.

The Second General Principle of Comparative Literature is the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures, and disciplines. However, this basic attitude and ideology represents one of the primary obstacles Comparative Literature faces with regard to its self-sustenance and self-promotion. Comparative Literature — since its inception in the nineteenth century — faces the claim of emotional and intellectual primacy and subsequent institutional power of national languages and cultures. In turn, the built-in notions of exclusion and self-referentiality of single language and literature study and their result of rigidly defined disciplinary boundaries are notions against which Comparative Literature offers an alternative as well as a parallel field of study.

The Third General Principle of Comparative Literature is the necessity for the Comparatist to acquire in-depth grounding in several languages and literatures as well as other disciplines before further in-depth study of theory and methodology. However, this principle creates structural and administrative problems on the institutional and pedagogical levels. For instance, how does one allow for development — intellectually as well as institutionally — from a focus on one national literature (exclusionary) towards the inclusionary and interdisciplinary principles of Comparative Literature? The solution of designating Comparative Literature as a postgraduate discipline only is problematic and counter-productive. Instead, the solution is the allowance for a parallelism in intellectual approach, institutional structure, and administrative practice.

The Fourth General Principle of Comparative Literature is its interest to study literature in relation to other forms of artistic expression (the visual arts, music, film, etc.) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology, etc.). The obstacle here is that the attention to other fields of expression and other disciplines of study results in the lack of a clearly definable, recognizable, single-focussed, and major theoretical and methodological framework of Comparative Literature. There is a problem of naming and designation exactly because of the multiple approach and parallelism. In turn, this lack of recognized and recognizable products results in the discipline's difficulties of marketing itself within the intermechanisms of intellectual recognition and institutional power. Consequently and regrettably, and viewed in a global context, institutional representation of Comparative Literature in university departments is minimal when compared with national language and literature representation and power.

The Fifth General Principle of Comparative Literature is its parallel

recognition and study of single languages and literatures in the context of the comparative conceptual approach and function but so with a special focus on English. This is a composite principle of approach and methodology. The focus on English as a means of communication and access to information should not be taken as Euro-American-centricity. In the Western hemisphere and in Europe but also in many other cultural (hemi)spheres, English has become the *lingua franca* of communication, scholarship, technology, business, industry, etc. This new global situation prescribes and inscribes that English gain increasing importance in scholarship and pedagogy, including the study of literature. The composite and parallel method here is that because Comparative Literature is not self-referential and exclusionary; rather, the parallel use of English is effectively converted into a tool for and of communication in the study, pedagogy, and scholarship of literature. Thus, in Comparative Literature the use of English should not represent any form of colonialism — and if it does, one disregards it or fights it with English rather than by opposing English — as follows from principles One to Three. And it should also be obvious that is the English speaker who is, in particular, in need of other languages.

The Sixth General Principle of Comparative Literature is its focus on literature within the context of culture. This insistence of focus on literature — highbrow, popular, or any other type of literature — is far from being self-evident. Rather, it is of importance with regard to the current prominence of cultural/culture studies which, on the institutional level, more often than not is with focus on aspects of culture where literature is not a primary factor. Here, the obstacle is not in approach or method when compared with Comparative Literature. Rather, the obstacle lies in the institutional location of cultural studies and its marginalizing effect on the study of literature.

The Seventh General Principle of Comparative Literature is its theoretical, methodological as well as ideological and political approach of inclusion. This inclusion extends to all Other, all marginal, minority, and peripheral and it encompasses both form and substance. While this ideology is a factor in many current theories of culture and literature, Comparative Literature is proposed here with the postulate to employ explicit methodologies as follows in the Eight principle.

The Eighth General Principle of Comparative Literature is its attention and insistence on methodology in interdisciplinary study (an umbrella term), with three main types of methodological precision: intra-disciplinarity (analysis and research within the disciplines in the humanities), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and pluri-

disciplinarity (analysis and research by team-work with participants from several disciplines). In the latter case, an obstacle is the general reluctance of literary scholars to employ team-work for the study of literature.

The Ninth General Principle of Comparative Literature is its content against the contemporary paradox of globalization versus localization. There is a paradoxical development in place with regard to both global movements and intellectual approaches and their institutional representation. On the one hand, the globalization of technology, industry, and communication is actively pursued and implemented. But on the other hand the forces of exclusion as represented by local, racial, national, gender, disciplinary, etc., interests prevail in (too) many aspects. This localization can be seen in the institutional parameters of Comparative Literature itself. Professors in Comparative Literature — the intellectual as well as institutional carriers of the discipline — appear to be appointed based on scholarship in a single area where the candidate can claim (at best) concurrent interest in and/or knowledge of Comparative Literature. Bona fide Comparatists in the context of the above outlined general principles are increasingly a rare commodity. This obstacle, therefore, is one that has major intellectual as well as pedagogic and institutional implications. Thus, the Ninth Principle represents the notion of working against the stream by promoting Comparative Literature as a global and inclusive discipline of international humanities with focus on literature.

The Tenth General Principle of Comparative Literature is its claim on the vocational commitment of its practitioners. In other words, why study and work in Comparative Literature? The reasons are the intellectual as well as pedagogical values this approach and discipline offers in order to implement the recognition and inclusion of the Other with and by commitment to the in-depth knowledge of several languages and literatures as basic parameters. In consequence, the discipline of Comparative Literature as proposed advances our knowledge by a multi-facetted approach based on scholarly rigour and multi-layered knowledge with precise methodology.

Parallel to the troubled intellectual and institutional situation of the discipline of Comparative Literature, there is also the general problem of the humanities and the study of literature. We know that the humanities in general experience serious and debilitating institutional — and, depending on one's stand, also intellectual — difficulties and because of this the study of literature in the general social and public discourse is becoming more and more marginalized, not the least by its own doing. The pervasive questioning of scholarship in the humanities can be inferred from the current debate about tenure, for example. In

an article entitled "A New Approach to Tenure and Scholarship," Hymie Rubenstein and Rodney Clifton state that "If the many studies of research productivity at American universities can be generalized to Canada ... then ... more than 50 percent of Canadian academics publish the equivalent of a single book and less than a dozen scholarly articles over *their entire career*" (23; my emphasis). Clearly, this level of productivity in output is hard to justify or to explain and it is doubtlessly one of the reasons of the general public's low opinion of the humanities — and the authors of the article have not even begun to discuss aspects of the quality of the scholarship they are referring to or aspects of pedagogy such as excellence in teaching, etc. Interestingly and perhaps showing a new direction to remedy the situation, however, their suggestions include, among others, the development and implementation of team and group work — one of the basic premises of the Systemic and Empirical approach as I will explain further on.

My basic premise is that in the current situation an approach that promises innovation and where the results of study may have an opportunity to persuade the taxpayer, the politician, indeed, the general public — not to speak of university administration — to recognize the importance of the study of literature as a socially constructive and necessary educational and life force should be paid serious attention to. It is generally accepted by most that culture in general and literature in particular is an activity that defines humanity individually, socially, politically, and even economically, albeit of a second order. As a scholar who is committed to the study of literature and culture, I find the current marginalization of the humanities — apparent on a global scale — alarming, so from my personal and self-serving point of view and in the context of my argument for the social relevance of the study of literature. (It is a related concern that I am speaking about the importance and legitimization of the study of literature and not about the social relevance of literature per se. It often happens that scholars of literature, let alone the general public, confuse the two and argue for the social relevance of literature when in fact they mean — or should mean — the relevance of the study of literature.) It is a fact that governments, politicians, and taxpayers strive to cut national debts, following neo-conservative views, often, although not always responding to fiscal realities. Thus it comes that the area of education experiences serious financial stringency everywhere. While the natural sciences and professional schools also experience severe financial stringency and in some areas very serious ones, it is the humanities that suffers the deepest cuts.

Scholarship in the humanities has had an accepted place in university tradition,

but the output has never been as prolific as in the last twenty years or so. In Western Europe and in North America in the period after the Second World War unprecedented material wealth allowed for a massive influx of funding for the humanities anywhere from the founding of new universities to the funding of research and scholarship. After this period of flourish, with the resurgence of neo-conservativism in last two decades, the abundance of funding began to dissipate. This situation should have struck an alarm with scholars in the humanities (for an example of the institutional situation of the humanities and the study of literature in the US, see Cohen 1993; in Europe, see Müller-Solger). And it did, but only rhetorically. While deans, university presidents, and scholars speak and write about the social relevance of the study of literature and culture, and hence, they argue, the necessity of continuing funding, in reality this relevance has not materialized. True, in some areas such as feminist theory and criticism, multiculturalism, or gay and lesbian studies scholars have demonstrated how socially relevant their work can be. However, such areas of research and their output continue to be doubly marginalized: within the academe and scholarship, and in the general view and perception of society.

The implication of the above brief description is that literary scholars ought to recognize that current literary scholarship is seriously flawed and that it has become a self-referential field that is important only to itself and that the "real" world out there does have a legitimate point in its criticisms. Here is one example with regard to methodology in the context of the empirical which, in turn, underlines my argument:

> Other book historians — whether or not they teach in history departments — have been less inclined to pull their punches. "Cultural theory is still too reductive, and repetitive, in its schematism and in its polemic, and on occasions cavalier in its logic and its treatment of evidence" wrote Ian Willison in 1991 (106). Nicolas Barker characterized Jane Tompkins's essay "The Reader in History" as unhistorical and *jejune*. Other recent studies by Cathy Davidson and Janice Radway show an equal absence of any feeling for the documents of contemporary or subsequent response.... It is difficult not to regard the theorizing, the controversy, the construction of elaborate models of response, as activities detached from the texts to which they have been applied" (Barker 199). And when Barbara Herrnstein Smith asserted that Homer, Dante, and Shakespeare were valueless to readers who had not received an orthodox Western education, one historian shot back that Smith was inclined to "dogmatize enormously about the sociology of reading without bothering to study actual readers. [She] really [does] not know what functions Homer, Book-of-the-Month Club selections, comic books, or any other verbal artifacts perform for their respective audiences" ("Rereading the English Common Reader" 53). My graduate students, I should warn you, have even less patience with theorists who do not

do their homework. They bluntly asked why I was wasting their time with Michel Foucault's "What Is an Author?" It was apparent to them that the idea of the author as we know it, far from being invented in the eighteenth century, was very much present in ancient Rome. Even Elizabeth Eisenstein's *The Printing Press as an Agent of Change*, which struck me as well documented, did not satisfy these students: Where is her evidence? they kept asking. One student wrote a term paper on the reception of *Jane Eyre*, and concluded that Sandra Gilbert and Susan Gubar seriously misread the reviews of that book. It was not Jane's feminism that shocked Victorian readers, it was her class resentments — remember, the novel was published as the Chartist agitation approached its climax. So be advised: the coming generation of book historians are not intimidated by anyone, and they will check your footnotes. (Rose 220)

Jonathan Rose's above contention about the uninformed state of literary criticism — as demonstrated — is to the point. And what he says holds not only for the scholars mentioned — who, incidently, are representatives of the *crème de la crème* of literary scholars on the North American landscape — but it holds for the full landscape of literary study with few exceptions. The question raised is, how can literary scholarship make itself socially relevant by producing relevant, outstanding, and replicable work for both its own immediate field and the general public? I am sure that there are several possibilities; but I am more certain that the approach I am introducing in this book — and its application — would be one with a very high level of possible success. Generally and introductorily speaking, my argument is that it is the neglect and lack of rational, inclusive, methodologically precise attention in operationality and functionality that results in flaws which in turn create — over several turns and twists — the marginalization of the study of literature. As it will become clear later on, operationality and functionality are integral and basic elements of The Systemic and Empirical Approach to Literature and Culture and thus systems (and empirical) thinking may be one possible response to the situation:

> In systems thinking, increases in understanding are believed to be obtainable by expanding the systems to be understood, not by reducing them to their elements. Understanding proceeds from the whole to its parts, not from the parts to the whole as knowledge does. If the behavior of a system is to be explained by referring to its containing system (the suprasystem), how is the behavior of the suprasystem to be explained? The answer is obvious: by reference to a more inclusive system, one that contains the suprasystem. (Ackoff 19)

In the study of literature — especially on the North American landscape of literary scholarship, although the situation is much the same from a global

perspective pending cultural differences and historical precedents — these flaws include the insistence on "intuition," the insistence on metaphorical narrative and essayistic description, the resistance to real inter-, intra-, and multi-disciplinarity and team-work (i.e., the insistence on solitary scholarship), the lack of precise taxonomy and clarity (while jargon abounds, clarity is lacking precisely because of the implicit demands of metaphorical, intuitive, and essayistic description), and, most importantly, the dissonance between doing "high" science in research and publishing such studies for the general public for the popularization of the said "high" science. For example, Sander L. Gilman, representing the Modern Language Association of America — the largest single organization of literary scholars of the world with about 30,000 members, although mainly with members in the USA — argues as follows: "Write accessibly ... Many great scholars and theorists ... have provided models for approaching a topic as well as solid and substantial content that is useful for all scholars. And their works are especially readable. A respected colleague recently insisted to me that scholarly books must be readable books, and I agree" (4). I beg to differ. While it is true that the results of literary study should be made accessible to the general public, this approach is only half of the work that needs to be done and then as a second and/or parallel step. First, scholarship should be performed in the form and content of "high" science and only after that should popularization occur. By analogy: If we were to suggest to a biochemist to write and publish his/her research understandable to the general reader, he/she would not be able to construct a science-based argument in the context of the scientific advancement of his/her research object. There is "popular science" and such is necessary. But scholarly books and work should not be written for the general public neither in the natural (basic) and medical sciences nor in the humanities and literary study. I would like to add that my suggestions should not be understood as a thoughtless importation of the paradigms used in the scholarship of the natural and medical sciences. I am fully aware that "twentieth-century science has been eminently successful in its pursuit of *scire*. Cognitively, however, mathematical formulations are, by themselves, incomplete. The narrative aspects of science, the concepts and meanings to which the computations point, have been neglected" (Pribram 143). But while the natural and medical sciences are in need of the narrative practices used in the humanities, in turn the humanities are in need to adopt some of the methods, exactitude, replicability, and objectivity — as questionable and difficult that may be — used in the natural sciences.

That the study of literature and the social relevance of the study and teaching of literature are in need of legitimization and are in need of relevant approaches

and methods is widely recognized. For instance, the Modern Language Association of America bulletin, *Profession*, devotes its issues concerning the professional aspects of the field, and in its 1995 and 1996 issues there are more specific signs that a more operational and functional approach in both study and teaching would meet with interest (see Franklin; *Profession 1996*). Whether such approaches as the Systemic and Empirical framework would attract a proportionally and statistically significant mass of scholars remains to be seen (I doubt it). Proposals for functionalism and social relevance of the study of literature as, for example, in the *The Politics of Teaching Literature*, do not satisfy my concerns and will not do so those of the taxpayer or politician either. Neither do arguments put forward — to cite yet another example from the North American landscape of scholarship — who argue that a response to the need for change in literary study toward a rational approach ignores "its unrationalized object of analysis" (O'Hara 45). On the other hand, it should be mentioned that rationality and objectivity — even if without explicit methodology — are again emerging, witness, for example — from the general mass of works emanating from the humanities and independent from systemic and empirical work — Mas'ud Zavarzadeh and Donald Morton's *Theory, (Post)Modernity, Opposition: An "Other" Introduction to Literary and Cultural Theory* (1991), Satya P. Mohanty's *Literary Theory and the Claims of History: Postmodernism, Objectivity, Multicultural Politics* (1997), or David Halliburton's *The Fateful Discourse of Wordly Things* (1997).

Based on the troubled and precarious situation of literary study in general and Comparative Literature in particular, I follow with a proposal of theoretical frameworks and methodologies which in my opinion have the potential to respond to at least some of the criticism I mentioned. Although collectively these approaches can be designated as "systemic," there are significant differences among them and this will be evident in my discussion. Further, there is the problem of naming and terminology: since 1993 I have designated the previously known *Empirische Literaturwissenschaft* (Empirical Study of Literature, Empirical Theory of Literature, or Empirical Science of Literature) as The Systemic and Empirical Approach to Literature and Culture. While neither previous designations nor my own gained wide acceptance in English (see Andringa 1997), it has begun to be noticed and to be accepted and this can be seen in works where the designation is referred to or where certain aspects of the framework or its applications are cited. My designation of The Systemic and Empirical Approach to Literature and Culture as well as my theoretical and methodological developments of the original framework emanate and draw

heavily on Siegfried J. Schmidt's and his colleagues' *Empirische Literaturwissenschaft*. However, at the same time — in particular in my applications to literary texts and aspects of literature — I also draw on other and compatible frameworks such as the polysystem theory, the theory of the literary institution (*l'institution littéraire*), the *système de l'écrit* theory, and others and the overall approach is then placed in Comparative Literature.

My designation focuses on the two main aspects of these compatible frameworks, namely on the "systemic" and the "empirical." These two theoretical *and* methodological elements and principles are enlarged by and merged with the framework of Comparative Literature I suggested with my Manifesto of Comparative Literature which, in all, result in my proposed New Comparative Literature. Thus, the proposed type of Comparative Literature and the chiefly methodological framework of The Systemic and Empirical Approach to Literature and Culture result in a combination where there is mutual enrichment of compatibility in theory and, as I will demonstrate, in application. Historically, in the study of literature the origins of the systemic approach can be traced to structuralism, the sociology of literature, and Russian Formalism. Structuralism in particular has influenced, via Saussure and the Russian Formalists, a variety of disciplines such as philosophy, ethnology, anthropology, psychoanalysis, and sociology, etc. (see Bourdieu; Culler; Wilpert). The specific relationship between structuralism and the systemic approaches in general is often not clear. However, structuralism via the Russian Formalists and the Prague School has been a confessed departure for the polysystem theory (see Dimić; Even-Zohar). In the development of similar systemic theoretical frameworks such as the *Empirische Literaturwissenschaft* (Siegfried J. Schmidt; for a documentary history of the approach see Viehoff 1991), the theory of the *l'institution littéraire* (Jacques Dubois), the *champ littéraire* concept of Pierre Bourdieu (for a recent encyclopaedia entry on Bourdieu and his work, see Vulpe), the literature as system approach (Niklas Luhmann; for a bibliography of Luhmann's impact in literary studies, see De Berg 1995b), or Robert Estivals's and his colleagues' *système de l'écrit* (see Estivals et al.) this is much more indirect, and other disciplines, such as the sociology of literature and theories of communication and media studies, predominate as conceptual sources.

I hasten to point out that "systemic" does not mean "systematic" and "empirical" does not mean "empiricist" in any context of "empiricism" (see, for example, Schmidt 1994a, 135, 1994c; see also throughout the corpus of The Systemic and Empirical Approach to Literature and Culture in Tötösy 1995c, 1997b). Generally speaking, systemic and institutional theories of literature,

although borrowing from a range of disciplines such as mathematics, biology, and physics, and other theories from the humanities and social sciences, as well as other frameworks for the study of literature, emanate mainly from sociology — in particular from Talcott Parsons and Niklas Luhmann — that is, in the more specific form of the the sociology of literature as well as theories of communication (see, for example, Corner and Hawthorne; Schmidt 1993b, 1994a). In this context, it should be noted that the systemic approach to literature, in general, refers to a microstructure although it could also be understood in the context of literature as a macrostructure. The latter can be seen as the systemic approach to "national literatures" in the works of, for example, Dionýz Ďurišin or I.G. Neupokoeva. Overall, and as I am arguing throughout my book in particular with examples of application, systems theory for the study of literature is, perhaps, "the most productive way of integrating artistic/nonartistic elements" (Zubarev 12).

In order to offer a more detailed taxonomy of the notion "literature as system," definitions by the originator of the polysystem theory, Itamar Even-Zohar, are relevant. But first, I would like to draw attention to the notion that Even-Zohar's and similar definitions are clearly located within an *a priori* notion of literature while they are applicable to culture in general as well. Even-Zohar writes that "if by 'system' one is prepared to understand both the idea of a closed set-of-relations, in which the members receive their values through their respective oppositions, and the idea of an open structure consisting of several such concurrent nets-of-relations, then the term "system" is appropriate and quite adequate" (12). This definition is, then, consolidated by Even-Zohar to "the network of relations that is hypothesized to obtain between a number of activities called 'literary,' and consequently these activities themselves observed via that network," and "the complex of activities, or any section thereof, for which systemic relations can be hypothesized to support the option of considering them 'literary'" (28). Also Russell L. Ackoff's definition of systems thinking — although not specifically in relation to literature and culture[1] — is helpful to

[1] An innovative application of systems theory in literature — based on Russell A. Ackoff and others such as Aron Katsenelinboigen and Jamshed Gharajedaghi, all from the field of organizational theory and economics, but not using any of the more obvious frameworks such as by Schmidt, Luhmann, Parsons, Estivals, or Even-Zohar — in American literary scholarship is to be found in Vera Zubarev's 1997 *A Systems Approach to Literature: Mythopoetics of Chekhov's Four Major Plays*. To my knowledge, Zubarev's book is the single other book-length work in North America where systems theory is explicitly and methodologically applied to literary texts, that is, apart from my own *The Social Dimensions of Fiction* (1993).

illustrate how systems theory can be applied in the study of literature and culture:

> the difference between Systems-Age and Machine-Age thinking derives not from the fact that one synthesizes and the other analyzes, but from the fact that systems thinking combines the two in a new way. ... In the systems approach there are also three steps: 1) identify a containing whole (system) of which the thing to be explained is a part; 2) explain the behavior or properties of the containing whole; and 3) then explain the behavior or properties of the thing to be explained in terms of its role(s) or function(s) within its containing whole. (16)

Siegfried J. Schmidt has developed, from philosophy such as Constructivism and Radical Constructivism[2] since the late 1970s and early 1980s — although Ackoff's thinking in 1981 (the time of the publication of his definition above) is remarkably "constructivist" — and from general systems theory an even more carefully delineated description of the literary system, specifically, within the pre-postulates of literary communication and social interaction:

> As a system of communicative interaction, literary communication must meet the conditions for systems: it must be delimited by a relatively stable borderline between it and other systems; it must manifest an internal structure; and it must be accepted by society and fulfil a social function not fulfilled by any other system. The delimiting borderline is provided by the aesthetic convention. The structure of the system is determined by the distribution of the roles of action stabilized in social expectations:

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[2] Here is one working definition: "The metatheory known as *constructivism*, which has been developing over the years, has become particularly influential in the latter half of the twentieth century. What distinguishes constructivists from people with other orientations is an emphasis on the generative, organizational, and selective nature of human perception, understanding, and memory — the theoretical 'building' metaphor guiding thought and inquiries. Constructivists view people as constructive agents and view the phenomenon of interest (meaning or knowledge) as built instead of passively "received" by people whose *ways* of knowing, seeing, understanding, and valuing influence what is known, seen, understood, and valued. Attention goes to how these *ways* are acquired and manifested. Constructivism takes different forms, which include cognitive-developmental constructivism or constructionism, personal construct theory, radical constructivism, social constructivism and collaborative constructivism. These forms cut across various areas of inquiry: psychological studies (social psychology, cognitive psychology, clinical psychology, and developmental psychology), history, educational studies, rhetorical and literary studies, and sociocultural studies in anthropology and sociology" (Spivey 3-4). From the large corpus of constructivism, see Barsch, Rusch, Viehoff; Gehrke; Glasersfeld; Groeben 1994; Kramaschki; Rusch and Schmidt 1992, 1994, 1995; Schmidt 1992a, 1994b; for a hypertextual *World Wide Web* site see Alex Riegler's *Radical Constructivism* at http://www.univie.ac.at/cognition/constructivism/

producer, mediator, receiver, and post-production processor. (1982, 74).

In the English taxonomical designation of Schmidt's framework, because in English-language literary studies the terms "empirical" and "science" have particularly negative connotations, the term "science" from the more usual designation of "Empirical Science of Literature" has been first replaced with "theory," as in the "Empirical Theory of Literature" (Barsch 1991). As I mentioned previously, first, my designation of "The Systemic and Empirical Approach to Literature" has been accepted by Schmidt and his colleagues at the University of Siegen, and since 1993 I further extended the designation and name of the framework and approach to "The Systemic and Empirical Approach to Literature and Culture." While German (e.g., Barsch 1992; Wilpert) and Dutch (Van Gorp) dictionary and encyclopedia entries resulted in a wider recognition of the framework, English-language dictionary entries are recent (Andringa 1994; Tötösy 1993b). Elsewhere, for instance in Mainland China, the approach may make inroads and the impact of my work in Chinese translation in a book with the title *Wen hsüeh yen chiu ti ho fa hua* (*Legitimizing the Study of Literature*, translated by Ma Jui-ch'i), with a substantial chapter on Constructivism (Tötösy 1997a), remains to be seen.

Empirische Literaturwissenschaft originally attracted proponents particularly in the areas of reception and audience studies such as Norbert Groeben or Peter Vorderer[3] and in cognitive psychology when it is concerned with questions of reading (e.g., Cupchik; Graesser). In these two areas research and studies based on the framework are steadily growing (see Segers). In communication studies the notion of system is clearly established (see Corner and Hawthorn 13). It is also worth noting that a number of researchers in cognitive science and artificial intelligence have been attempting to articulate frameworks for the study of text, particularly those interested in narrative who employ methods of story grammars (e.g., Mandler) and think-aloud protocol (e.g., Trabasso). Despite the mentioned lack of the framework's recognition in literary scholarship in general, it is clear that there is a significant growth of works employing the framework and that it has also begun to attract the interest of scholars working in cultural studies (see,

[3] It is a curious approach, however, where scholars who study audience response to film, often employ reader-response theories and methodologies and narratology and make no differentiation between responses to literature (the written text) and film (a visual matter). Clearly, response to film will be different and predicated on different parameters than response to written material. For an example of this non-differentiated approach, see Vorderer, Cupchik, and Oatley.

e.g., Tschernokoshewa). In other words, on the one hand the Systemic and Empirical approach concerns primarily literature as in its study, on the other hand "literature" itself is understood as a subsystem of culture that in turn is another subsystem of the system of communication:

> Hypothesis about the system of literary communicative interaction: There exists in our society a system of communicative interaction with the following properties: a) communicative interactions are thematically directed toward linguistic aesthetic communicative texts; b) the actions of text producers and receivers follow the conventions of aestheticity and polyvalence, and those of mediators and post-production processors must be compatible with those conventions; c) the system reveals an inner structure, is delimited from other systems, is accepted by society, and fulfils functions not performed by another system. (Schmidt 1982, 103)

While criticism of the systemic approach to literature is endemic and strong among literary scholars, in my opinion most discussions demonstrate unfamiliarity with both the basic points of departure of systems theory and the large secondary literature as well as the epistemological bases of the approach. As I mentioned earlier, in North America there is established and continuous objection to systems theory for the study of literature, probably owing to its history — and now in literary theory wide-spread negation — of British and American pragmatism: a good example is the review of my book on the preface to nineteenth-century English- and French-Canadian novels (1993a). In the book review, the reviewer closes an otherwise more or less favourable opinion by saying that the book "is an awkward and perplexing study, at least to scholars unfamiliar with ETL [Empirical Theory of Literature] ideology [*sic*] and methodology. However, even scholars such as myself who are handicapped in this way should be able to recognize the potential value of this study as a starting point for further research" (Rundle 173). With regard to Germany, the negative response is also frequent and here is one recent example. In a book review of Dietrich Schwanitz' novel, *Der Campus*, the reviewer wrote: "This sense of morals is surprising [in the novel] because the author is otherwise associated with the systems theory school at Bielefeld whose rigidity manifests itself clearly in a marked absence of questions concerning ethical dimensions" (Lütkehaus). Unfortunately, here too as elsewhere, the problem is in misunderstanding or unfamiliarity with the tenets of the approach. One only needs to read Schmidt's "Nachwort zur Taschenausgabe" in the new edition of his *Grundriß der Empirischen Literaturwissenschaft* of 1980-82 (1991b) or, some years earlier, Anatol Rapaport's statements about systems theory and society to recognize that

such statements as Lütkehaus' are perverse.

The system-oriented approach of "literature as an institution" was first been authored theoretically for the study of literature by Jacques Dubois in 1978 (see also 1981, 1984 for elaborations). The systemic and institutional approaches are, however, conceptually related and the analogy may be explained from a basic point of departure: institutions (or subsystems) are components of a system when literature is viewed as a system of subsystems. Most basically, this conceptual and taxonomical postulate can be drawn, for instance, from works such as Melvin G. Blase's *Institution Building: A Source Book*. Blase's definition of institution is that "institutions are variables within the economic domain that respond to the dynamics of economic growth.... [This system] views institutions as providers of goods and services within the economic system" (395). This definition is applicable to literature. In the sense of the French definition of *l'institution*, sociologists of culture generally employ the concept to cover the entire range of factors involved in the production, transmission, and consumption of "artifacts" of literature, the visual arts, cinema, music, and other cultural activities. These factors include both institutions in a narrow sense (i.e., publishing houses, the media, schools and universities, etc.) and in its wider, "systemic" sense (i.e., the system of subsystems in which they participate, dynamically, operationally, and functionally). A similar definition of the concept of "institution," applicable again to the notion of the "literary institution," is as follows: "[An institution] thus concentrates itself to combine functionally the above discussed phenomena, to present them as combinations of basic resolutions of systems which regulate society empirically" (Lipp 1013).

The main elements of the compatibility of the polysystem theory, the *Empirische Literaturwissenschaft*, the theory of the *l'institution littéraire*, the *système de l'écrit*, the *champ littéraire*, and the literature as system frameworks — as I suggested: here understood collectively as systemic-institutional frameworks and methodologies for the study of literature — are a similar range of phenomena considered as interrelated and therefore designated for description and interpretation (i.e., the whole field of "literary life" or of "the literary — socially interactive communication situation"), heuristic models indebted to semiotics and socio-semiotics, the sociology of literature, and communication theories, based in dynamic, operational, functional, and open (self-referential) system theories, and a strong preference for observation and verification instead of intuition, speculation, and metaphorical description. In other words, the theoretical and methodological proposition is that the study of literature should focus on the "how" of literature, not the "what." Among other perspectives, this

postulate can also be formulated with the notion of "what people do with literature" (Andringa 1994, 2266). However, it is important to note that the mentioned approaches do not exclude close-text studies either, as many systems studies by scholars amply demonstrate this and as the large number of such studies in my bibliography shows (Tötösy 1995c, 1997b). On the side of knowledge transfer and the corpus of literary theory it is noteworthy — unfortunately so — that to date apart from my own theoretical designation of "theory approximation" to relate these frameworks in theory and application (see my notion of "theory approximation" in Chapter Six), there exists, to my knowledge, one single similar study, a 1994 article by Montserrat Iglesias Santos in Darío Villanueva's edited volume, *Avances en... Teoría Literatura. Estética de la Recepción, Pragmática, Teoría Empírica y Teoría de los Polisistemas.* Interestingly and importantly. Also, Villanueva not only approximates systemic and pragmatics oriented theories of literature, he argues that systemic and empirical approaches would be particularly advantageous for the discipline of Comparative Literature (18).

Because intuition is an overriding concept in the study of literature and literary scholars often contend that this is not so in the natural sciences, it should be noted that intuition is not dispensed with in systemic and empirical frameworks. To the contrary, intuition is in the natural sciences or in such as the statistical sciences and physics, for instance, too, a fundamental and necessary component in and of research (see "On Being a Scientist") and this recognition remains an integral element in systemic and empirical approaches to literature. What is of importance, rather, is the point of entry of intuition when analysing what has been observed, usually in the context of second order observation.

The elements in the basic concepts of systemic and institutional theories allow in particular from a comparative point of view to study literature, that is, "literature" in its widest definition. The basic definition of Comparative Literature includes — apart from the traditional and historical approach to "compare" literary texts from different languages and cultures — the study of the literary text in/as its relationship with extra-literary areas (e.g., sociology, history, economics, the publishing industry, the history of the book, geography, biology, medicine, etc.), the other arts, etc. But most importantly — and here the discipline has played traditionally a significant role — Comparative Literature means the recognition of and the engagement with the Other, may that be a "non-canonical" text (popular literature, for instance) or the literary and cultural aspects of another race, gender, nation, etc. — as I am suggesting above with my Manifesto for Comparative Literature. To me, this historical enacting of a basic

principle of Comparative Literature is implicitly systemic. Also, with regard to Comparative Literature and cultural studies, while cultural studies is concerned with literature as one of many cultural activities and cultural production (see, for example, Bernheimer; Gunew), Comparative Literature maintains a focus on literature proper although in the widest possible definition of "literature." This, in my opinion, is a significant, more, crucial difference which satisfies my insistence that the study of literature as a distinct field of study is a legitimate and needed — socially relevant, if performed in the context of my arguments — scholarly undertaking. However, as I will illustrate further on, while Comparative Literature has the systemic approach built in in its theory and practice, it lacks methodology, that is, the operational and functional postulates the Systemic and Empirical approach offers. And the study of literature, generally practised as the study of "national" literatures, lacks the systemic as well as the above mentioned notions of recognizance and engagement.

It is not surprising, then, that the notion of system — although here not yet related to the empirical and still without precise methodology — is put forward in many cases by comparatists (see, for example, Angenot et al.; Chevrel; Fokkema 1982; Guillén 1993; Ibsch 1991; Moisan; Vajda; Zima; Zima and Strutz; for the perhaps earliest comparatist work of the systemic approach see Claudio Guillén's 1971 *Literature as System* and Earl Miner's 1978 article, "On the Genesis and Development of Literary Systems"). Although, as said, the systemic/institutional approach has not attracted, in a very general sense, the interest of literary scholars — as opposed to comparatists in the above sense; or, if it did, then with implicit and theoretically and taxonomically unspecified and unclarified ways — there are theoretical frameworks and applications which take an at least similar view. However, the problem is that when the systemic and/or empirical approach appears in a study, more often than not the approach is intuitively followed (see, for instance, Benett; LeClair; McGann; White). Frequently, the authors of the scholarly study appear to be uninformed or disregard the large corpus of systemic approaches both in theory and in application. Other examples demonstrate more familiarity with systemic thinking although again, they refrain from references to or an intellectual engagement with works in the Systemic and Empirical approach. For instance, Stephen Greenblatt's and his colleagues' framework, New Historicism, comes, in part, remarkably close in concept, if not in methodological precision to the Systemic and Empirical approach; and the same can be said about Edward Said's treatment of Derrida's and Foucault's thought in his chapter "Criticism between Culture and System," in his book, *The World, the Text, and the Critic*. And cultural studies in its most general notion

is another framework, that, as divergent theories and methodologies it employs, often manifests systemic approaches. J. Hillis Miller's postulates for the question "What are Cultural Studies?," for instance, demonstrate systemic thinking (13-19), or in Anthony Easthope's *Literary into Cultural Studies*, too, the systemic approach is clearly evident. Easthope's book elucidates the scope of cultural studies and understands literature similarly to Schmidt, who proposes the notion of media studies (1991a, 1993b, 1994a). Easthope's new paradigm for literary *alias* cultural analysis consists of the areas of sign system, ideology, gender, identification and subject position, the other, institution, readership and audience, and pedagogy (129-39). These areas are analogous to the tenets of the systemic frameworks and theories in question. Interestingly, an implicit systemic view based on Roland Barthes's or Jacques Derrida's notions of "network" — the obvious suggestion here is that "network" is an analogue to "soft system" — is also evident in the novel concept of reading and literary research resulting from computer technology (see Landow). This trend toward systemic approaches in its conceptual and/or intuitive dimension in the study of literature is indeed strong. Another example is Gilles Deleuze and Félix Guattari's *Mille Plateaux* where the critic's response to the book reveals a systemic context (see Hofmann). And Michel de Certeau, whose work concerns mainly the notion of *alterité*, is increasingly recognized as a "systemic" scholar: "The metaphorical system which he [Certeau] held dear — crossroads, networks, places of transit, limit markers — has more than simply a descriptive value. It has a heuristic function: it spatializes and dynamizes the operation of knowledge" (Ahearne 26). The notion of system is also becoming more evident in recent works about deconstruction on both sides of the Atlantic. This is evident in, for example, Christopher Johnson's *System and Writing in the Philosophy of Jacques Derrida*, although here, too, focus is given more to the concept of system rather than to the function and operation of the literary system.

That North American scholars have began to pay attention to the importance of system and observation (i.e., the empirical), and the pragmatism of literary studies — albeit, again, the lack of operationality and functionality is apparent in these studies — is evident in such volumes as the previously mentioned work of Mohanty, Halliburton, Zavarzadeh and Morton, or Charles W. Anderson's *Prescribing the Life of the Mind: An Essay on the Purpose of the University, the Aims of Liberal Education, the Competence of Citizens, and the Cultivation of Practical Reason* (1996), the collected volume *Rhetoric, Sophistry, Pragmatism* (Ed. Steven Mailloux, 1996), or William H. Thornton's *Cultural Prosaics* (1998), where he argues for objectivity via Bakhtin and dialogism (see also Tötösy 1995b

for a discussion of systemic thinking in North American theory).

Returning to the relationship between Comparative Literature and the Systemic and Empirical approach, within literary study, the discipline of Comparative Literature appears to be under considerable pressure in recent years — particularly in North America — and more so than ever before. Generally speaking, this discipline has never been successfully institutionalized, apart from the United States, either in Continental Europe, in England, or elsewhere. However, as I already mentioned, in contrast to the discipline's intellectual and institutional dismantling in the United States, in South America and in the "peripheral" European countries (e.g., Greece, Italy, Portugal, Spain, etc.) in recent years there has been a marked development of Comparative Literature as a discipline both intellectually and institutionally, and in the Far East (Japan and Mainland China) Comparative Literature is one of the strongest disciplines in the humanities along English (for a recent description of the Chinese landscape of the discipline see Chen; see also Tötösy 1997c). While the United States can still show, numerically and proportionally speaking, institutional strength in Comparative Literature, in recent years the fields of cultural studies, the adoption (and appropriation) of literary theory by departments of English, and communication and media studies appear to successfully compete away Comparative Literature (see Bernheimer; Gunew; Shohat and Stam). Yet, as far as scholarship in the humanities is concerned, Comparative Literature has always shown innovation and has combined those elements of scholarly investigation which have resulted in insights, which — to take a Canadian example representing the paradigmatic status of the discipline — "comparative literature scholars have contributed significantly to making more apparent that cohesion of the humanities which single author studies tend to bypass" (Rajan 152). The implication here is that single language and literature departments and scholars — in other words, the "national literature" approach — manifest scholarly deficiencies which Comparative Literature can successfully correct by focussing on literature as opposed to other themes and objects of study in cultural studies, for instance.

However, in many works of Comparative Literature with a systemic perspective, the notion of system is conceptual and less operational and functional in its framework and methodology. Instead, following the Systemic and Empirical framework, from the notion of "system" one should proceed to the operational, i.e., methodological, question of "how" does one do Comparative Literature, or, indeed, the study of literature in general. To cite an early example, Douwe Fokkema's article, "Comparative Literature and the New Paradigm," contains the following formulations: "The new paradigm is made up of a) a new

conception of the object of literary scholarship, b) the introduction of new methods, c) a new vision of the scientific relevance of the study of literature, and d) a new vision of the social justification of the study of literature" (1982, 13-14; for later developments of systems theory and literature, see, for example, 1989, 1991; Lefevere 1989, 1992; Van Gorp, Masschelein, De Geest, and Geldof). Of importance here is that comparatists such as Chevrel, Fokkema, and Lefevere as their work attests, are in principle sympathetic toward the Systemic and Empirical approach. It is thus, then, that my approach to employ the methodologically fully developed framework of The Systemic and Empirical Approach to Literature and Culture and merged with the proposed tenets of Comparative Literature provides us with a New Comparative Literature, an alternative that may aid us against the previously discussed situation of marginalization — and Eurocentrism — and would advance my contention that the study of literature ought to be socially relevant. And here, I would like to add, the epistemological background of the Systemic and Empirical approach, namely Constructivism (see Riegler), is a basic point of departure for the social relevance of the study of literature.

In order to underline my theoretical introduction and to provide a useful tool, I present below — some of them for the first time in English translation — dictionary definitions of the frameworks mentioned:

Theory of the Empirical Study of Literature (*Empirische Literaturwissenschaft*)

Recent movement within the study of literature concerned with the study of literature as a social system of (inter)actions. The main question is what happens to literature and how: it is written, published, distributed, read, censored, imitated, etc. The empirical study of literature originated as a reaction to, and an attempt at, solving the basic problem of hermeneutics; that is, how the validation of literary interpretation can be demonstrated. From reception theory it had already become clear that interpretations are not only tied to the text, but also, and even to a greater extent, to the reader — both in terms of the individual and of social conventions. This led to the theory of Radical (cognitive) Constructivism, based on the thesis that the subject largely construes its empirical world itself. The logical consequence of all this, to be seen in the work of Siegfried J. Schmidt, is the separation of interpretation and the strictly scientific study of literature based on radical constructivism. The literary system of actions is observed from the outside — not experienced — and roughly characterized as

depending on two conventions (hypotheses) that are tested continually. These conventions are the aesthetic convention (as opposed to the convention of facts in the daily language of reference) and the polyvalence convention (as opposed to the monovalency in the daily empirical world). Thus, the object of study of the empirical study of literature is not only the text in itself, but roles of action within the literary system, namely, the production, distribution, reception, and the processing of texts. The methods used are primarily taken from the social sciences, reception theory, cognitive science, psychology, etc. In general, the steps to be taken in empirical research are the formation of a hypothesis, putting it into practice, testing, and evaluation. More concretely, for the study of reader response a wide array of techniques are used, ranging from protocol techniques and thinking aloud protocol to pre-structured techniques, such as the semantic seven point scale (C. Osgood) and the classification technique (card sorting), and forms of content analysis, discourse analysis, association techniques, etc. Some objections often raised to the empirical study of literature are the triviality of many of its research results, such as confirmation of what was already known or suspected, or its reductionism (artificiality of the framework and set-up, and limitation to reader response instead of the study of the text). It is clear, however, that the empirical study of literature by its specific approach and its focus on methodology is an outstanding way to explore the socio-cultural aspects of the literary system. It makes an irreplaceable contribution to the development of a more rational, scientific, and socially relevant study of literature. (Trans. A. Tadema. Hendrik van Gorp, R. Ghesquiere, D. Delabastita, and J. Flamend, "Empirische literatuurwetenschap." *Lexicon van literaire termen: stromingen en genres, theoretische begrippen, retorische procédés en stiljfiguren.* By Hendrik van Gorp, R. Ghesquiere, D. Delabastita, and J. Flamend. 5th ed. Leuven: Wolters, 1991. 116-17.)

Theory of the Literary Institution (*l'institution littéraire*)

The literary institution is the field in which all literary experience is realized. It encompasses two inseparable practices that work together to create a tension in literary modes of production. At one pole, the organizing practices bring together all the materials of the technical and organizational infrastructure of the institution. Here, technologies of reproduction and distribution include the oral, print, electronic, and various other media. The economics of the institution encompass systems of government subsidies as well as the various cultural industries that ascribe an exchange value to the products of the institution. In

turn, techniques of reproduction determine possible menus of criticism that bestow value on the literary products. This process is carried out through a vast variety of literary promotions that includes literary criticism itself as well as the more formal rituals of the art such as literary prizes, book festivals, publishers' conventions, and the like. In this way the organizing practices of the literary institution help establish critical acclaim and bestow legitimacy on the products of the institution. At the other pole, the imaginative or creative practices bring together all the materials of the aesthetic event that are handed down across the millennia — all the codes, norms, genres, themes, narrative styles, and all those artistic forms that give expression to literary content. Assuming that the author, reader and literary critic are co-creative participants already "inserted" in the literary work, it follows that the creative practice also in part influences the possibilities of reception and criticism. Themes and narrative styles carry a horizon of expectation that help form the way in which a story is experienced by a reader; a particular genre may be more familiar to readers of a certain age, national origin, social class or gender; and codes and norms of writing change from one epoch to another. None of the creative practices can be explained by reducing them to the organizing practices, but at the same time the two practices work together, sometimes in conflict, sometimes in harmony, but always within the same frame of reference. (Greg Marc Nielsen, "Literary Institution." *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms.* Ed. Irena R. Makaryk. Toronto: U of Toronto P, 1993. 580-81.)

The Polysystem Theory

Theory that attempts to interpret literature within a semiotic frame of reference, on the basis of a general operation of laws in a communication system. Since the 1970s, the term has become familiar through the work of scholars such as Itamar Even-Zohar and Gideon Toury at the Porter Institute of Poetics at Tel Aviv University. According to the polysystem theory, literature is a complex whole of systems — concepts of literature on both a practical and theoretical levels — which mutually influence each other and which constantly stand in new and changing relations as a function of scales of values (norms) and models that dominate in given circumstances. This theory radically elaborates the work of the Russian Formalist Yuri Tynyanov, who repeatedly wrote in the 1920s that literature must not be studied in terms of essences but in terms of relations. The principle of dominant norms and models confers a relative, historical value upon all theoretical positions, whereas the study of literature is charged with the

examination of the norms and models according to which writers, texts, and readers function. The polysystem theory also radically elaborates the principle of historical reception: all literary texts are historically determined, whether indeed they belong to dominant or dominating systems. The notion of system is an open, historical, and interpretive concept; it points to the principle of a hierarchical order of literary concepts within a complex whole such that systems and subsystems can be distinguished; the subsystems share fixed norms and models with larger wholes. The polysystem theory thus leads to new insights relative to the description of national literatures and the description of relations between national literary systems, whereby delimitation on the basis of political and linguistic frontiers becomes relativitized — within a particular literature it is possible that, for example, popular genres function within international networks, while higher literature develops more along national lines. Thus, the central function that literary translation can fulfil becomes clear as a key to relations (interferences) between more national or regional literary systems. Also, the basic mechanisms of literary contacts are studied in greater detail by the application of this theory. Because the polysystem theory attempts to take up the interpretation of literary phenomena on a fundamental level, it formulates hypotheses that could work for other forms of communication (such as cinema, social behaviour, cultural systems in general, etc.). The theory, considered literary in the first instance, evolves, following the problematics of interference, in the direction of transfer theory and general systems theory. However, the descriptive research that polysystem theory tries to test out until now has situated itself in a provisional manner in translation studies and, generally, in literary research. The polysystem approach to literature as a "scientific" method is to be situated in the comprehensive, theoretical paradigms of systems theory. In disciplines other than the study of literature, for example in thermodynamics, biology, sociology, psychology, such concepts as self-regulating, transforming, and interfering systems are operative. From the systemic perspective, Ludwig von Bertalanffy's *General Systems Theory* (1968) is an important work that examines thinking in various disciplines from their common points of departure. (Trans. A. Tadema. Hendrik van Gorp, R. Ghesquiere, D. Delabastita, and J. Flamend, "Polysysteem(theorie)." *Lexicon van literaire termen: stromingen en genres, theoretische begrippen, retorische procédés en stiljfiguren.* By Hendrik van Gorp, R. Ghesquiere, D. Delabastita, and J. Flamend. 5th ed. Leuven: Wolters, 1991. 312-13.)

Theory of the System of Written Text (*système de l'écrit*)

The concept of the *système de l'écrit* includes aspects of both methodology and interpretation. Thus, the approach consists of aspects of methodology and interpretation with reference to agents of production (authors, editors, publishers), of distribution (book clubs, bookstores and other locations of book sale, etc.), and of communication and conservation (libraries, archives, etc.). These agents constitute a functional interrelationship of phenomena that satisfies the demands of written communication for readers; agents which, in turn, are themselves determined by cultural and socio-political circumstances and practices. The *système de l'écrit* theory is performed best by methodologies available in the *science de bibliologie*. In principle, the *système de l'écrit* theory is an application of Ludwig von Bertalanffy's general systems theory which influenced and is used by a number of disciplines such as artificial intelligence and cognitive science. The *système de l'écrit* theory replaces the linear approach of author and reader and postulates a descriptive method: the necessity and applicability of not only to explain the function of existing structures but also to diagnose aspects of systemic dysfunction and exceptional circumstances and situations in order to propose action for the re-establishment of systemic equilibrium. The *science de bibliologie* as a descriptive method is able to provide the *système de l'écrit* theory with the ability to explicate and to describe as well as to perform the application of the framework. Further, the theory allows for a typology of subsystems of writing such manuscripts, other than registered publications, documents, audio-visual media, the internet and cyberspace, etc., and it operates on the background of international cultural and socio-political realities of systems. On the level of application, the theory allows, for example, the study of editorial methodologies, the acquisition practices of libraries, etc. (Trans. S. Tötösy.[4] Robert Estivals, "Système de l'écrit." *Les Sciences de l'écrit. Encyclopédie Internationale de Bibliologie*. Ed. Robert Estivals, Jean Meyriat, and François Richaudeau. Paris: Retz, 1993. 511.)

Theory of the Literary Field (*champ littéraire*)

The most basic mediation is the literary field, provided that, as Pierre Bourdieu has emphasized, we define the term in the strict sense and strictly limit the

[4] Unless indicated otherwise, texts from other languages throughout the book are translations of my own.

concept, reducing neither the term nor the concept to the traditional ideas of "social context" or "literary milieu." The term should be understood to refer to the relatively autonomous social space formed by the group of actors, works, and phenomena comprising literary praxis, a space whose structures are defined by the system of forces active within it and by the conflicts among these forces. Bourdieu defines the literary field as "a field of forces acting on all those who enter this space and differently according to the position that they occupy there, at the same time as a field of struggle aiming to transform this field of forces." This analytic model should be utilized only for the periods and situations for which it is relevant; thus in France one can speak of the literary field only since the classical period. Finally, the concept should be used only with the awareness that mediation does not work in a single direction. The field is not only the mediation through which the social determinations acting upon literature pass but is also the space where literature takes form according to the logic of the mediations belonging to this space. If indeed, literature acts on the other spheres of social practice in accordance with the same mediation. Whoever analyses the literary field finds two series of givens functioning in a narrow and permanent relationship. On the one hand, literary space can be understood only through analysis of its situation with respect to other social fields. Specifically, it is essential to situate the literary field at the various moments of its history within the intellectual field and among the powers it shares as the locus of a fraction of symbolic power. The effect of the transformations that the literary field induces correlates with its degree of autonomy and its position in the hierarchy of cultural values. On the other hand, mediations are also linked to the structures of the field, which are the "cumulative product of its own history" — hierarchies and internal rules, its division (in the nineteenth and twentieth centuries) into two distinct spheres, the accepted or contested hegemony of a particular school or movement, the greater or lesser prestige accorded to each genre, the authority and limits of an institution. The analysis of literary works in terms of positions taken (a narrow construction of the sociology of texts that some critics propound) must be linked to an analysis of the objective positions held by the actors taking part in the literary event (authors, readers, publishers). Phenomena that traditional literary history ascribes to individual talent (for example, the everlasting parallel between Corneille and Racine) the appear for what they are: effects of the field. (Alain Viala, "Prismatic Effects." Trans. Paula Wissing. *Literature and Social Practice*. Ed. Philippe Desan, Priscilla Parkhurst Ferguson, and Wendy Griswold. Chicago: U of Chicago P, 1989. 259-60.)

Theory of Literature as System

After a hesitant start in the late 1980s, Niklas Luhmann's systems approach to society and communication has now emerged as one of the most influential sociological theories in German-language literary studies. There are clear signs that it is gaining ground in English-language literary and cultural theory as well. Originally conceived as a critique and extension of Talcott Parsons's systems theory, Luhmann's approach quickly developed into a highly original, if fairly abstract and perhaps at times conceptually over-elaborate, theory of society. The first phase of Luhmann's career (ca. 1960-80) was characterised by a radical critique of systems thinking's structuralist bent and its over-socialised conception of man, and of the utopianism inherent in social theories such as those of Jürgen Habermas (Luhmann 1982). Retaining the central tenets of the first phase, Luhmann's later work is nonetheless markedly different in its focus on communication instead of on social action, its use of the concept of autopoiesis (borrowed from the biologist Humberto R. Maturana) to describe a system's autonomy, and its emphasis on epistemological questions. In this later work the various functional areas of society such as the economy, politics, science, etc. are seen as self-referential ("autopoietic") social systems: as communicative processes, each of which possesses its own dynamics that cannot be steered by any of the other social systems or the people involved (Luhmann 1995a, 1997). Art, including literature, is viewed as one of these systems (Luhmann 1995b). The application of systems theory in literary studies has focussed on the way in which, according to Luhmann, each social system self-referentially propels itself forward towards ever-increasing complexity, thereby making the environment of all the other social systems more complex which in turn enhances the need for systems to become even more complex. In this way, literary evolution can be seen as an autonomous process which is nevertheless correlated to a more general social development (Werber 1995). Thus, the systemic study of literature picks up where Yuri Tynyanov and other Russian Formalists left off, but with two important innovations. Firstly, where Russian Formalism had left the environment of the literary system theoretically unconceptualised, Luhmann offers a full-fledged theory of society. Secondly, whereas Tynjanov's idea of the differential quality of literature and literary works remained largely on the level of intuition, Luhmann provides an explicit difference-orientated theory of communication (De Berg 1995a). The influence of Luhmann on the various branches of the conceptually related approach of the Empirical Study of Literature has been limited, his ideas being seen as too philosophical for genuine empirical research.

There are, however, attempts by Siegfried J. Schmidt and some of his colleagues to use a modified form of Luhmann's systems theory to analyse the origins of the structure and organization of contemporary literary life (Schmidt 1989, 1990), and as a key component of an empirically orientated theory of culture (Schmidt 1994). The perspectives opened up by the application of systems theory in literary and cultural studies and the problems it involves can be gleaned in English from special issues of the *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* 24.1 (1997), *Modern Language Notes* 111.3 (1996), *New German Critique* 61 (1994), and *Theory, Culture & Society* 11.2 (1994). (This definition has been written and published here the first time by Henk De Berg, University of Sheffield)

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In the following Chapters I will apply the above proposed Systemic and Empirical framework and methodology to various texts, problems, and questions of literature and culture. The structure of the Chapters is such that they are divided into various areas of Comparative Literature. As it will be seen, these applications range from the textual to the contextual and some applications are more systemic while others are more empirical, but all following and implementing the proposed theoretical configuration of a New Comparative Literature with the method of The Systemic and Empirical Approach to Litrature and Culture. Depending on the nature of the question I am dealing with, I apply a specific aspect of the methodology or develop a framework from already established postulates. For example, I use postulates of the Polysystem Theory for a framework of "inbetween peripherality" for the study of East Central European literature or I use tenets of the *Empirische Literaturwissenschaft* for the study of readership and develop the notion of "catacaustics," etc.

CHAPTER TWO
Literature and Cultural Participation

In my first set of applications of the proposed framework and method for a New Comparative Literature, I will discuss literary readership and the question of the literary canon in a context of cultural participation. Subsequently, I will focus on an element of a theory of cumulative canon formation with reference to literary journals and magazines in Canada and in Hungary. In the last two applications, I will discuss reading, readership, and cultural participation in the context of ethnic minority writing in Canada and the question of authorial voice and the reading of pornographic literature.

The problem of the canon and the canonical in literature has been of particular interest to scholars in recent years, and this has also been the case in English Canada. However, both in the larger, international context of theoretical discussions about the canon and in the context of English-Canadian literature, while questions pertaining to the "already existing" canon has been paid attention to, the question of canon formation itself has been discussed scantily, if at all. Most importantly, canon formation with reference to contemporary literature has been mostly disregarded. This implies that depending on the type of data we have about canon formation in previous periods of literature, we may find ourselves confronted with evidence which contradicts our present understanding of canon formation. In general, I would argue that it is not enough to discuss the canon — in its status as the established canon — without research into its formation and as reflected in its systemic components. The question of the "what" (i.e., the canon) is not enough without the question of the "how" of the canon. The Systemic and Empirical approach offers advantages over other frameworks and methodologies investigating canon formation because of its response to the "how" and because of its operational and functional make-up. Here, adopting and developing tenets from the approach, I will propose a theory of cumulative canon formation where the mechanisms of such a theory will also be applied in order to illustrate aspects of English-Canadian literary readership and canon formation.

According to Itamar Even-Zohar, "'canonized' means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage" (15). In English-

Canadian scholarship, validation in canon formation, or the question of literary value as a determining factor of the canon, is also prevalent. Lawrence Matthews, for example — in one of the principal works published recently on the question of canon in English-Canadian literaure, in Robert Lecker's edited volume, *Canadian Canons: Essays in Literary Value* (1991) — discusses several factors of canon formation in English-Canadian literature, coming to the conclusion that "in Canada, it is a relatively small group that makes the decisions about what books are fit for canonization: university teachers of English who specialize or dabble in Canadian literature" (155). In my view, this observation is myopic, as it attributes importance to a relatively marginal component of canon formation and because it focuses on curriculum and institutional aspects of English-Canadian canon formation disregarding other (systemic) components such as the production of the literary text (e.g., the publishing industry and its politics, marketing, etc.) and readership (general and the role of libraries, for instance, or demographics). While the view of Matthews may bear out (perhaps) with reference to texts of already established high-brow literature, it does not pay attention to aspects of canon formation in contemporary Canadian literature where texts are not considered — as of yet — works of *a* or *the* canon.

Even-Zohar postulates that in addition to the "static canon" (i.e., sanctified texts, texts of high-brow literature usually in the curricula of educational institutions), there exists a "dynamic canonicity," defined as when "a certain literary model manages to establish itself as a productive principle in the [literary] system through the latter's repertoire" (19-20). The "repertoire" is defined as the "aggregate of laws and elements (either single, bound, or total models) that govern the production of texts" (17). In other words, it is the "how," the operational and functional aspect of canon formation to which attention should be paid. However, while such explications of canonicity and canon formation are sophisticated, they too neglect to formulate clearly the cumulative character of canon formation. Canonicity is not a result of any one or two outstanding factors of the process, although obviously some may predominate. Rather, canonization occurs within a model of cumulative formation involving the text, its reading, readership, literary history, criticism, publication mechanisms (i.e., the sale of books, library use, etc.) and the publishing industry, politics, etc.

More recently, also North American scholars have begun to understand canonization from this systemic point of view. For example, John Guillory and Jan Gorak view canon formation as a process of the creation, production, distribution, and the consumption of literature. In English-Canadian scholarship,

Robert Lecker, for instance, argues on ideological and aesthetic grounds for the acceptance of a "static" canon but several of his observations suggest that this attention would include operational and functional factors (1993). At the same time, a crucial aspect of canon formation, readership, is disregarded in English-Canadian literary scholarship and in American scholarship, too, its research is mostly done by sociologists interested in literature but not by literary scholars. In Canada, including James Lorimer's early work on book reading (1983), a more recent Statistics Canada surveys and a Department of Communications (Federal Government of Canada) survey, work with sophisticated analysis is hard to find if at all and the surveys mentioned contain mostly statistical figures whose analysis is limited in scope and context. This non-interest in the readership of literature is common in Canadian literary scholarship and pervades all levels of scholarship. The lack of interest in research into literary readership in the context of cultural participation of any group, the mainstream population or other, can also be gauged on the situation of research projects. For instance, I applied for grants to conduct readership and cultural participation surveys several years in a row and all applications were rejected. The rejection in itself may be of little significance given the scarcity of funds and the ensuing high level of competition. What is important are the reasons of the rejections: in 1993, the Social Sciences and Humanities Research Council (SSHRC) rejected the proposal because "the committee was of the view that the proposed program of research would yield results of little scholarly value in the field of literary studies" (SSHRC File 410-94-0050) and in 1994 the agency rejected the proposal based on the readers' reports which contained again the criticism that I have no clear methodology. This was a curious criticism as I submitted a three-page description of method as part of the application with sources about and references to the long-term research results of such surveys and analyses in Germany, France, Hungary, the US, and Northern European countries. But the most curious criticism in the 1994 rejection was the following. The assessor strongly objected to the proposal that I should use a German theoretical and methodological framework — the Systemic and Empirical approach with specific application to readership — in Canada. The assessor wrote that a "foreign" theory and methodology should not be used in Canada (SSHRC File 410-95-0206). In 1992 I also applied for a grant to the then Multiculturalism Directorate of the Secretary of State to conduct a readership survey of selected ethnic minority groups (see my study below). The agency rejected the project proposal based on the readers' reports who stated that readership and audience research of Canadian ethnic minority groups would be of "no interest" to the field of ethnic studies

(see the application files of the Directorate, now Department of Canadian Heritage).

In the limited number of studies discussing canon formation, attention is paid to one isolated group that is perceived as a decision-making entity: university teachers of English. But this attention is based on perception and somehow based on a general hypothesis, without substantive data of any kind. While it may be self-evident that canonizers, such as university teachers of English (Matthews 155) or literary historians (Schmidt 1980-82 2, 18-19) do make an impact in canon formation, they will not succeed unless there was/is a readership. The few studies available, such as Kenneth Hoeppner's brief survey where students responded to normative questions about two short stories, are limited in scope and depth. Even those most immediately concerned with the question of readership, the book publishing industry, have only recently begun to show interest in readership research (e.g., Neil; Dafoe) and at its 1993 Vancouver conference the Canadian Booksellers Association unveiled the "first strategic plan in its 41-year history" with several projects, including research into consumer buying patterns of books (Dafoe). This general situation has not changed up to the present time.

My theory of cumulative canon formation rests on tenets of The Systemic and Empirical Approach to Literature and Culture including those of the polysystem theory as discussed in my Introduction. From the Systemic and Empirical approach I borrow the four main categories of the literary system, described as aesthetic communication between the text/producer, the processing of the text, its reception, and its post-production processing. In and with this system of aesthetic communication the objective is to combine socially relevant aspects of literary history, and psycho-literary, socio-literary, didactic, and critical perspectives. A further and rather important aspect of the framework is the postulate of application. This tenet prescribes the method of operationality and functionality as I proposed previously (see also Luhmann's concept of operational constructivism 1990) and the notion of second order observation (Luhmann 1990; Maturana; Schmidt 1992a). From the polysystem theory I borrow Even-Zohar's postulates and definitions of the canon and canon formation. From the combination of the basic tenets of the two systemic frameworks I then develop the hypothesis of diachronicity between the various systemic categories, which I term catacaustics: Catacaustics, in a dictionary definition, reads: "1. noting a caustic surface or curve formed by the reflection of light"; 2. caustic surface = "Optics. the surface to which all rays emanating from a single point and reflected by a curved surface, as a concave mirror, are tangent" (*Random House* 231, 235). In

my application, the notion involves a theoretically less problematized aspect of the Systemic and Empirical approach with regards to the questions and problematics of diachronicity (see Schmidt 1982; Rusch 1994). Canon formation and the notion of catacaustics are, I argue, obvious and important factors of the literary system with particular reference to the function of literature. What I would like to explore here is the question of specific systemic contact(s) between the four categories of the framework from a synchronic and diachronic point of view, namely between the text/producer, the processing of the text, its reception, and its post-production processing. In other words, catacaustics is defined as a specific type of "reflection" of the same specific literary activity from one systemic category to another in the synchronic situation and chronological continuity of the same or similar literary factor in the system in the diachronic situation. Methodologically, my notion is similar to the tenet of the Konstanz School of literary reception, namely that literary history may be studied by focus on questions in synchrony but in diachronic sequence (see Rusch 1994, 14).

Similarly, Yves Chevrel calls attention to the importance of the study of synchrony and diachrony in the research of a "cultural system" as observable in the succession of literary systems and he suggests, for example, that for a literary history "it would be a good idea to create a volume that would cover European literatures over a short span of time, a year for instance" (1995, 20). The notion of catacaustics, however, is more specific in my application. Here, the suggestion is that a specific question about literature, may that be a textual one or one about the experience of literature (see Schram and Steen 239), or canon formation as the present objective, may be explored by studying certain points of reference in their reflections within and between categories of the literary system as prescribed by the framework. It may also be of importance that the notion of catacaustics — as is the Systemic and Empirical approach as a whole — may be applied successfully in a comparative context, as my example of English- and Hungarian-Canadian readership will illustrate below.

The theory of cumulative canon formation thus consists of theoretical as well as methodologically operational and functional aspects which prescribe the necessity of studying multiple and combined factors of the literary system in order to arrive at an understanding of canon formation. In other words, the "cumulative" factor of the theory of cumulative canon formation consists of the combination of systemic categories, an innovative definition of the canon and canonicity and catacaustics, while the operational and functional postulate must be satisfied by elements of observation (empirical data) and application. As I will show below, one the most important component of a theory of cumulative canon

formation consists of the situation, mechanisms, status and systemic impact of readership.

To illustrate my theory of cumulative canon formation I will first discuss several related aspects of English-Canadian readership. The readership data are drawn from a pilot survey conducted in Edmonton in 1989 (for the primary results, see Tötösy and Kreisel). Readership is defined here as the "What, When, Where, Who, Why, and How" of the reading of literature (for the methodology in readership measurement, see Guthrie and Seifert; Hintzenberg, Schmidt, and Zobel). In my pilot survey, one question to readers was the following: "Please write down ten of your favourite fiction and/or non-fiction books you have at home." The respondents named 276 fiction titles and 85 non-fiction titles (Tötösy and Kreisel 231-37). The question was purposely structured to position the answers in between the static and the dynamic canons. Thus, the data can be interpreted to represent the canon in its traditional sense (the static), while it also reflects current or changing literary taste (the dynamic). Although the question and the responses thus cover perhaps too many things at once, they also allow for a hypothesis about cumulative canon formation.

Of the fiction titles, 71 could be called "canonical" texts. Within the 71 titles there were 28 Canadian authors most of whom could also be classified as canonized authors. The Canadian authors were: Atwood, Buchan, Costain, Fielding, Forrester, Gedge, Hall, Kay, Laurence, MacGregor, W.O. Mitchell, Montgomery, Mowat, Munro, Service, Story. Further analysis showed that 20% of the most favoured fiction was canonical literature. The following authors are examples from this 20%: Atwood, Austen, the Bible, Brontë, Doyle, Dumas (Alexandre), Fitzgerald, Gedge, Grass, Hardy, Heinlein, Hesse, Hugo, Irving, Laurence, Lewis, Mishima, Mitchell (Margaret), Mitchell (W.O.), Mowat, Munro, Orwell, Peake, Rand, Salinger, Stevenson, Tolkien, Tolstoy, and Wolfe. Admittedly, some of these authors would not be included in a more rigid "static" canon despite of the fact that writers like Robert Heinlein, Pauline Gedge, and Margaret Mitchell are included in some literary histories and therefore may be considered "statically" canonical. Thus, they are authors in the process of canonization; they are also prime examples for a model of cumulative canon formation. In the list, there are several more such borderline cases: Pearl S. Buck, Agatha Christie, Anne Rice, and Stephen King. These are authors whose readership, bestselling rank and other factors such that of visibility in film, television, and other media, clearly point toward an emerging canonical status.

The spectrum of the above canonical works is admittedly wide. To complement my pilot survey, I used data obtained from the Edmonton Public Library

and the "*Globe and Mail* National Bestseller List" in 1989. The list of most requested titles within the Edmonton Public Library system in 1989 and the "*Globe and Mail* National Bestseller List" of 1989 combined together suggest reading patterns which show that "static" canonical texts were not borrowed from the library and therefore not read (i.e., no Tolstoy or Milton). The Edmonton Public Library's list of 21 most borrowed titles has only one author (Atwood) in common with my pilot survey. The *Globe and Mail* bestseller list has similar authors as those of the library list. It should be noted, however, that the act of reading extrapolated from the sale of books may not be of the same nature as that drawn from my survey data or from the library data. From the clearly bestseller and entertainment-type fiction, Danielle Steel, Tom Clancy, Robert Ludlum, and Ken Follett are among the ten most popular authors in terms of hardback and paperback copies sold on the *Globe and Mail* list. On the hardback list, W.O. Mitchell is listed and on the paperback list again Margaret Atwood is listed.

Based on the data from my pilot survey, the Edmonton Public Library and the *Globe and Mail*, it is evident that English Canadians read across the spectrum of static and dynamic canonical works. At the same time, it is clear that contemporary literature, still in the categories of bestseller or popular literature, constitutes the majority of literary texts read. In the period in question (autumn of 1989) the authors who appear consistently in all three sources of data are Margaret Atwood and W.O. Mitchell from Canadian authors; Danielle Steel, Len Deighton, John Le Carré, and Robert Ludlum from among foreign authors. Interestingly, other authors who appear on the library list and/or on the *Globe and Mail* bestseller list, such as Salman Rushdie, Robertson Davies, or Mordecai Richler do not appear in my pilot survey. What the conglomerative result of the three data sources indicates is the dominance of Canadian authors, foremost Margaret Atwood. Such data refute the observation by Chuck Cook, Member of Parliament (MP) for North Vancouver who reportedly said of Canadians that a) they do not read and b) they do not read Canadian authors — and his view may be an accurate reflection of Canadians both within and outside of the academe (see Cook).

With reference to the politician's views, my study contains systemic aspects in that it points to the inter-relationship of reading, publishing, government policy in culture and publishing subventions, etc. In the article, the MP is quoted as suggesting that the Canadian book publishing industry should not be subventioned by the federal government to the extent it is, because only about 10% of Canadians read and if they read, they do not read Canadian material. The

member of parliament maintained that he reads about three books per week, but "not too much Canadian stuff ... because it's just not good enough" ("So Who Reads Books?" C1; Cook probably obtained his information from the Statistics Canada survey of 1991). Apart from how the MP read the results of this survey, my pilot survey data together with the Edmonton Public Library data and the *Globe and Mail* bestseller list suggest that Canadians do read literature and that they read Canadian authors. Apart from the importance of such findings for concerns about the Canadian cultural industry, the data clearly supports my hypothesis that readership is a significant component of canon formation.

My second way of supporting a theory of cumulative canon formation by applying the notion of catacaustics involves a theoretically unproblematized aspect of systemic frameworks and methodologies. This is the question of "aesthetic contact" between the text/producer, the processing of the text, its reception and its post-production processing. What I wish to focus on is the diachronic contact between these four components of the literary system. As I introduced before, the definition of catacaustics in optics (see *Random Hause* 231) is applicable here: "Caustic surface, Optics. the surface to which all rays emanating from a single point and reflected by a curved surface, as a concave mirror, are tangent" (*Random House* 235). In this sense, the "points" are the four categories, which then are reflected by interaction and thus are tangent with the single points. Thus, the area of study would be the points of the reflection of component factors in the four categories.

To illustrate such catacaustics, I will draw upon previous research I have done on prefaces in nineteenth-century English-Canadian and French-Canadian novels for my book, *The Social Dimensions of Fiction* (1993a). An interesting, and, as far as I could establish through the limited number of studies of prefaces to novels in English-, French-, and German-language scholarship, exceptional characteristic is the English-Canadian authors' concern with "truth" and "facts" in prefaces to their novels. This concern manifests itself in the prefacers' insistence and assurances that the novel is based on "facts" and "truth." This element of prefatorial rhetoric — in its most frequent and compact formulation, "Truth is stranger than fiction" and "This novel is founded on fact" — may be summarized as a formula of "Facts + Fiction = Novel (Fact/Fiction)" (see Tötösy 1993a, 89-93). Of the English-Canadian prefaces I examined, 69% contained some form of Fact/Fiction statement. The following data will illustrate this prefatorial phenomenon. In nineteenth-century English-Canadian literature 1,080 fiction titles were established. Of these I determined 556 titles as novels. Of the 556 novels 239 contain a preface (43%). In the case of French-Canadian

literature I established 146 fiction titles, of which 102 I determined as novels. Of these 52 contained a preface (51%). About 82% of the prefaces to the nineteenth-century English-Canadian novels were written by the authors of the novels.

In most cases, statements of the Fact/Fiction configuration are explicit yet ambiguous. It is so in the sense that the prefacer appears to have balanced his/her assertions between the importance and relevance of the relationship of "Fact" *and* "Fiction." For example, Annie G. Savigny's preface to *A ROMANCE OF TORONTO. (FOUNDED ON FACT.) A NOVEL* (1888) is illustrative of this ambiguity. In this example, the title already indicates typographically an ambiguity that is more precisely formulated in the preface. The *A ROMANCE OF TORONTO* is in capital letters. Underneath, *(FOUNDED ON FACT)* is also in capital letters but half the size of the above. *A NOVEL* is also in capital letters but its size is in between the *A ROMANCE OF TORONTO* and *(FOUNDED ON FACT)*. The typographical differentiation is analogous with the prefatorial explanation: "In the following pages are two plots, one of which was told me by an actor therein; the other I have myself watched from its first page to its last, being living facts in living lives of fair Toronto's children." In other words, the prefacer wants to assure the reader, on the one hand, that the novel is based on fact. On the other hand, the assurance is constructed semantically within the parameters of literature: the story was "told" and "watched," and then written. Thus, the weight of "Facts" and "Fiction" is evenly distributed in the prefacer's assurance of Fact/Fiction. In a somewhat longer format, R.M. Ballantyne's preface to *Fast in the Ice, or, Adventures in the Polar Regions* (1880) which he placed, unchanged, in several subsequent American, British and Canadian editions of different novels, contains a similar Fact/Fiction formulation: "Truth is stranger than fiction, but fiction is a valuable assistant in the development of truth. Both, therefore, shall be used in these volumes. Care will be taken to ensure, as far as is possible, that the facts stated shall be true, and that the impressions given shall be truthful."

The high occurrence and importance of the Fact/Fiction formula in English-Canadian prefaces does not suggest that the novels were "documentaries." Despite the insistence on the novels' "truth" and "fact" content, their fictional and aesthetic components were recognized. The phenomenon is analogous to what has been found in the novels of late nineteenth-century English literature, where, as Terry Lovell explains, "the restoration of the novel's literary credentials was marked by a decided shift back towards the dominance of a realist aesthetic" (74). If it is true that the English-Canadian novel was influenced in the nineteenth century by British literary developments, then Lovell's

observation confirms the genealogical interdependence between nineteenth-century English and English-Canadian literature, and the English-Canadian prefatorial and authorial preoccupation with Fact/Fiction is explained. Although this preoccupation is not, strictly speaking, one from the readership, I contend that if the authors aspired to reach a larger, general readership, they evidently responded to the demands of that readership by writing with the "realist aesthetic" in mind. Research into the readership of nineteenth-century English Canada is minimal; in fact, apart from a few comments in a few works about the period's literature, it tells us virtually nothing about the readership's parameters. Hence my concern now is to relate the Fact/Fiction component of nineteenth-century English-Canadian prefaces to data from my pilot survey.

In my pilot survey, one of the questions was the following: "On the previous page, you were asked to assess whether or not certain forms of reading matter should be considered literature. Using the same list, we would now like to find out whether or not you think it is important that the material should be describing true events." The respondents' data was tabulated as follows:

	Truth Content Important %	Truth Content Unimportant %	Undecided %
Newspapers	100.0	0.0	0.0
College Textbooks	96.3	3.7	0.0
Computer Manuals	92.6	3.7	3.7
Magazines	55.5	25.9	18.5
Bestsellers	11.1	87.0	1.9
Detective Novels	11.1	85.2	3.7
Poems	9.4	88.7	1.9
Short Stories	7.4	90.7	1.9
Theatre	5.6	92.6	1.9
Science Fiction	5.6	90.7	3.7
Radio Plays	5.6	90.7	3.7
Harlequin Romances	1.9	90.7	7.4
Comics	1.9	94.4	3.7
Fairy Tales	0.0	100.0	0.0

(Tötösy and Kreisel 219)

If the categories of texts, bestsellers to fairy tales, are accepted as literary text categories, the following observations can be made. Truth content is viewed as totally immaterial in the case of fairy tales and 100% important in newspapers,

while a differentiation can be observed among the other categories. Interestingly, in the case of bestsellers, detective novels and poems, a lower percentage of truth content was regarded as *un*important. Because apart from Harlequin romances, these three text types are the closest to the respondents' general perception of fiction, the view that in bestsellers, detective novels and poems truth content is more important than in plays, science fiction, comics and fairy tales is striking. This data analysis is, however, contrary to the response given about short stories. At this point, I have no hypothesis as to why the response about short stories does not fit in with the categories of bestsellers, detective novels, and poems. This data is the more remarkable when compared with Hintzenberg, Schmidt, and Zobel survey, who found that "Truth, in the context of reference semantics, is part of the value system which for the ascribing of literariness is the least important" (65). Yet, the data in that study is similar to mine when the respondents replied to genre specific questions about whether truth content is unimportant (66).

As suggested above, one can infer that the prefacers' Fact/Fiction statements were responses to what they perceived their readers will accept; other pressures such as ideology, the general understanding of what a novel should be, politics, etc., although significant, were not prevalent because of the rhetorical strategies the prefacers employed. Thus, my hypothesis is that both readerships — in the nineteenth century and in contemporary English Canada — carry on the "tradition" that certain types of fiction (i.e., the novel, bestsellers, detective novels, and poems) should have a certain level of Fact/Fiction. The problem may lie in the terms "fact" and "truth." Perhaps, in the context of literature, "fact" and "truth" have a different meaning than the same terms have in relation to newspapers or college textbooks. "Truth" may be perceived in poems, for instance, as a requirement of "true" emotional expression. Although the text types were listed in my survey questionnaire below each other, it is possible that in the case of newspapers, college textbooks, and computer manuals the connection between "truth" and "facts" was perceived differently than it was in the case of bestsellers, detective novels and poems. Correspondingly, the nineteenth-century Canadian readership of novels may have had a similar perception about fiction in the form of the novel and thus the prefacers' insistence — at least as a partial reason — on "fact" and "truth."

If nineteenth-century authors wrote their novels and prefaces with the "realist aesthetic," if this is a reflection of the readers' perception of the Fact/Fiction configuration, and if the same Fact/Fiction configuration appears in the contemporary English-Canadian readers' perception, some further hypotheses can

be proposed. The question of fact and truth in literature has been debated since Aristotle advanced his distinction between probability and necessity. For instance, Thomas Pavel suggests that the structure of fiction and the perception of fiction have nothing to do with "truth." Earl Miner and Mario J. Valdés argue that fact and fiction are obviously inherent elements of literature but the point is that neither are present in the extreme. The data I have collected appears to confirm the latter view. The examples also confirm Marie-Laure Ryan's suggestion that for readers the "alternate world" — i.e., fiction — is "reconstrue[d] ... as being the closest possible to the reality [they] know," a principle she calls "minimal departure" (403). This proposition, by no means denying but rather problematizing the concept of fictionality, is illuminated further by H.-N. Castañeda's suggestion that fictionality is characterized mainly by "consociation," i.e., that the fictional is implicitly recognized by the reader — in the reader's specific social context — as "a connection between fictional and real entities ... precisely ... having the same pool of building blocks" (60).

My theoretical premises can thus be brought to conclusion. The above examples' diachronic interrelationship is systemic because it includes components from the areas of the producer (the prefacer/author), the text (product), and reception (the readership). In addition, the data drawn is empirical, i.e., observed. The examples also confirm my hypothesis that the systemic framework may be further problematized by paying attention to catacaustics between the four systemic categories synchronically and diachronically. The communicative interaction between text and reader is manifested by the nineteenth-century prefacers' concern with "truth" and "fact" in their novels, and by the prefacers' implicit response to the readers' preoccupation with truth and fact in fiction. The readers' attention to certain aspects of the truth, fact, and fiction configuration reappears in my pilot survey data, which in turn shows a diachronic relationship in English-Canadian literature and readership. The application of a theory of cumulative canon formation to two different but related aspects of English-Canadian literature and readership data suggests, at the least, that much more can be done, especially with a view to the mechanisms of the cultural industry.

In the application of the Systemic and Empirical framework above, I suggested the notion of catacaustics as one element in a theory of cumulative canon formation. Another element of cumulative canon formation are the synchronic and some diachronic aspects of the function of literature. For this category of cumulative canon formation, I will discuss the example of literary magazine and journal publication in Hungary and in Canada. In this context, my discussion will involve the systemic factors of readership and cultural par-

ticipation as these relate to canon formation.

It is commonplace that the function of literature in some European countries constitutes a higher-level status than in North America (for a differentiation of the American and Canadian situations, see Corse), including Canada: I would like to stress that this is not intended to be a value judgement on literature. Rather, it is meant that the function of literature is accorded a higher status in one country when compared with the other in this case. This used to be the case in East Central European countries such as Hungary until the political and economic changes in 1989 toward market economy. However, there are clear signs that the elite canonical status of literature has already been downgraded since 1989 (see, for example, Deltcheva 1995, 1997 for a similar situation in Bulgaria; Lefter for Romania) and that it will not remain as it was situated under communist rule. The status and function of literature is not only different in Canada and Hungary, literature also "happens" and functions under different circumstances such government involvement, politics, ideology, and economics. In other words, canon formation occurs in a process of different parameters in the two countries, although some similarities also exist.

Mihály Szegedy-Maszák suggests that in general, but in Hungary in particular, (diachronic) consistency of the literary canon rests on the existence, status, and permanence of cultural institutions (388-94). This is evident in studies of Hungarian literary canon formation as Szegedy-Maszák demonstrates for the period of 1945 to the 1980s (for the interwar period, see Lengyel). Thus, the catacaustics of the literary system suggests a high-level of institutional permanence which in turn will explain the relatively prominent function of literature as an institution in Hungary. These institutions may include all those organizational and administrative units which are to be found in the literary system: the institution of authorship, writers' organizations, libraries, government support, aspects of literary criticism, etc. Particular attention is accorded by Szegedy-Maszák to factors of the function of literature in the fourth Systemic and Empirical category (post-production processing) such as criticism, including the journalistic and critical promotion of literary texts, for example (for the situation of this in the Netherlands, for instance, see Janssen). According to Szegedy-Maszák, in contemporary Hungarian literature there appears to be a serious omission in the canon formation process with regards to certain authors whose writing did not penetrate the country's general knowledge level because critics neglected to write about them during the era of communist rule.

In the process of canon formation another important factor is the status of authors in the cultural system. From a diachronic point of view, the status of

Hungarian authors has been on a high level since the era of Romanticism and nationalism. The status, although established implicitly and intrinsically in the Hungarian cultural system, has been and still is fed by a variety of systemic mechanisms. András Lengyel, in his study of Hungarian authorial status in the period between the two World Wars explains the significance and structure of factors of canonization by reference to the codification of literary texts and authors. This codification and its mechanisms are apparent by and through the publication of literary lexica and literary magazines but more importantly by the level of readership of such publications. Lengyel gauges the significance of readership in the process of canon formation through sales figures and through the form of publication. For instance, an important literary encyclopedia was published by a literary magazine whose popularity was evident in its sales figures (see Lengyel 82; see also Vásárhelyi). The popularity and the reading of the magazine obviously ensured, in turn, the reading of the literary lexicon (Lengyel 82).

In present-day Hungary, the status and perhaps also the function of authors of literature is clearly in a transition owing to the political and economic changes in their income structure which in turn has been caused by the serious diminishing of government funding since 1989. The findings of a recent sociological analysis of the Hungarian elite suggest that from the three main groups — the political, the economic, and the cultural elites — it is the cultural elite that underwent little or no change at all since the political collapse of the communist era in 1989 (see Szikora). However, this analysis, while probably accurate, is in need of some clarification. While it is true that the literary elite did not change after 1989, that is, the personalities of the previous decade or so remained in place, what has changed is the "importance," that is, status of the pre-1989 elite. They did not any more have the same structural, organizational, and intellectual input into the literary system (i.e., who gets published, who gets critical acclaim, and consequently who receives literary prizes and funding, etc.) (Sándor Mészáros, personal communication; Mészáros is associate editor of the literary and critical journal *Alföld* and member of the board of directors of the Hungarian National Cultural Foundation / Nemzeti Kulturális Alap). For example, Péter Nádas, one of the most important contemporary novelists in Hungary, was unable to publish his book, *Emlékiratok könyve* (*A Book of Memoirs*, translated in 1997), from the time of its completion in 1985 to after the Changes in 1989, except in a severely edited version in 1986 and in a limited number of copies which were immediately bought up, and thus the book quickly, in a matter of two months, disappeared from circulation (see Pándi; Mészáros, personal communication).

Only in 1994 did the book appear in its full and unabridged version. This situation is paradigmatic for the literary landscape of the period. Obviously, this observation not only suggests that a "new" elite of writers did not materialize after the changes of the political landscape but that the same elite remained in place, although in different parameters, that is, status. This structural change, as minimal it appears in a larger context, did effect an important change in the process of canonization and it also means that the parameters of canonization must also have changed. In the context of my discussion, I argue that among other factors of the literary system, a change in Hungarian canon formation can be seen through the situation of literary journals and magazines.

While in the pre-1989 period the process of canonization was seriously assisted or resisted along party and ideological lines, after 1989 many of the partyline editors of literary magazines, journals, as well as publishing houses disappeared and the until then "exiled" editors and critics gained access to act in the literary system. Concurrently, many new journals appeared on the scene (e.g., *2000*, *Holmi*, *Nappali ház*, *Pompeji*, etc.). Obviously, the re-entry of previously marginalized editors and critics into the literary system affected in many ways Hungary's highly developed literary magazine and journal culture: in 1995, there were approximately 240 such magazines and journals in the country. In the March 1995 competition for government funding by the Hungarian National Cultural Foundation, there were 234 applications. The board of directors recommended the funding of 85 journals, a reduction by 40% of previous levels of funding (Mészáros, personal communication). The large number of potential outlets for literary products naturally allows for a high level of checks and balances as well as the recognition of literary products and their producers. At the same time it must be noted that the readership of these journals, old or new, has been progressively diminishing. For example, while the magazine *2000* published 12,000 copies in 1989, in 1995 it published only 4,000 to 5,000 copies (Mészáros, personal communication).

It appears, then, that in Hungary cumulative canon formation can be gauged, among other factors, by the high level of literary magazine and journal publication in addition to the large number of literary readings including radio and television, literary prizes, etc., and the societal and social status of authors. Importantly, these factors are all relatively constant and long-term, that is, they are both synchronic and diachronic of the literary system. At the same time, the function of literature in Hungary is slowly but clearly approximating the situation we know to be the case in North America, including Canada. This is the fragmented status and function of literature in the context of cultural participation

and the production of literature. In Hungary, this situation is characterized by the limitations and compartmentalization of literary and critical products and perhaps even of the readership of literature. In Canada, despite marked literary historical differences when compared with Hungary, the literary system manifests similar parameters. There are strong differences, however. For instance, probably owing to a looser and more porous state of the literary system — that is, the system self-regulates itself in a less homogeneous manner than in Hungary — all of the above enumerated examples of canon formation indicators exist, albeit within a different systemic mechanism. For instance, the literary author's social status is more closely delineated. In other words, an author of literary works finds exposure and recognition in a closer-knit and defined community, which are also dispersed in a country of immense distances to a very high level. In comparison, in pre-1989 Hungary we can speak of Soviet and communist colonialism (imposed and oppressive) and in Canada we can speak of the influence of American cultural capital — voluntarily accepted by Canadians although economic capital in the case of publishing houses and an implicit and explicit authorial orientation towards the large American market and readership also play an important role. While it is true that in Canada akin to Hungarian national consciousness — and the aspect of history, Hungary one thousand years old, Canada a few hundred, is immaterial here — literature increasingly gained support "for writing, research and publication ... in part as a response to the cultural nationalism surrounding Canada's centennial year [1967]" (New 213), the function of literature as literature itself always was and remained more apart from the public debate than in Hungary. In Canada, it is scholars and academics who successfully "appropriated" the field of Canadian literature and criticism, and that only in the last two decades (see Lecker 1995, *passim*). With regards to the production of cultural factors such as literary magazines and journals, despite government support Canada has a much lower number of literary magazines and journals (see, for example, Chiose; Richler), and as Robert Lecker explains, "the literary industry had withdrawn from the public. And, as Fraser recognizes, 'it is the industry alone that makes possible a relation with the public'" (1995, 93).

With reference to the importance of cultural production and literature, Ioan Davies emphasizes that state subvention for magazine publishing "suggests the importance of focusing on magazines/journals as the points where thinking about and making culture interact, and seeing them as signifying vectors of a nascent culture" (16). This argument shows that magazine publishing is indeed recognized as an important factor of cultural and literary production and cultural participation. Thus, both in Hungary and in Canada magazine publishing acts for

the function of literature even if following different paths. However, while in Hungary the function of literature has been significantly supported by literary magazines — and still is despite the political and consequent government structural and economic changes after 1989 (for the pre-1980s see Corse 58-62) — in Canada literary journal and magazine publishing is both limited (in a historical perspective) and is seriously challenged (see Davies), so to a higher extent than this is happening in present-day Hungary. Patriotism in Québec, on the other hand, created many support structures for Québécois literature, including support for a range of factors of cultural production (New 217). Overall, rapid technological change since 1970s resulted in the emergence of the proliferation of publishing houses and journals in Canada and "government and academic involvement in literature ... emphasises how broadly political cultural affairs had become" (New 227; see also Corse) and in this sense, the institutional surroundings for canon formation are present. However, while in Hungary the prerequisites and the potential indicators of the canon formation are in place and part of the literary action sets, in Canada this does not appear to be the case. As I discussed in my analysis of contemporary English-Canadian readership, Canadian media and the general Canadian perception of the function of Canadian literature, including canon formation with reference to readership are either of non-interest to altogether negative. Yet, my analysis of the readership survey suggests that the reading of literary texts is very much part of the canon formation and that this is so with specific literary texts by both emerging and established Canadian writers.

In other words, my readership data suggests that, based on the high level of general magazine reading combined with the high level of literary reading results in a high level of the reading of literary magazines. Therefore, federal and provincial support of magazines and journals does make sense for two reasons: literary magazines and journals act as factors of the function of literature and they are, at the same time, a factor of canon formation. The latter point is particularly significant for my argument that canon formation occurs to an important measure because of readership in general. In a larger context than here discussed with reference to the catacaustics of the factors of canon formation and literary magazines and journals, Davies calls for specific attention to the "interdependence of publishing and cultural action" and she states that "a comprehensive account ... has yet to be produced" (17). In my opinion, this is true, moreover, it is an obvious task of scholars in both countries discussed.

An important element of the proposed theory of cumulative canon formation is, as I suggested, the situation of literary reading as cultural participation. In the

context of my proposed New Comparative Literature, the study of ethnic minority readership is of value because it reveals some of the processes and the situation of cultural participation as a dialogue between majority and minority culture. The understanding of each other and of dialogue among ethnic minority groups, on the one hand, and the dialogue between ethnic minority groups and mainstream groups within a society, on the other, is one of the main reasons for the notion of multiculturalism and cultural diversity. The dialogue with the "Other" is a crucial factor in any society, and cultural misreadings — whose negative results can be observed in many walks of life, from personal relationships to social and political situations and business including the marketing of goods — should be attempted to be reduced and mediated. In the paradigmatic case of Canada, a country of immigration historically, as well as at present times, both cultural dialogue and cultural misreading are important elements of socialization processes and of government policy, namely the policy of multiculturalism. In this context, cultural participation is an important activity with regards to the question of dialogue among mainstream and minority groups. In other words, cultural participation is one of the bases upon which cultural dialogue is built, so on a multitude of levels and in various aspects.

In the following application of my approach and methodology of New Comparative Literature, a case study of the reading of literature and related cultural activities — as main factors of cultural participation — will be presented. After the presentation of the survey data, I will offer a selected analysis. I will also present comparative perspectives of my survey data with the data of my readership survey of urban English-Canadian readers (see Tötösy and Kreisel). The comparison will offer insight into several aspects of our knowledge about the relationship of mainstream and minority to culture and reading. Thus, my argument is built on the premise that research into cultural participation is necessary in order to gauge and to understand cultural dialogue among ethnic minority groups and mainstream society, as well as among ethnic minority groups themselves. My additional argument that cultural participation in the above context ought to be an area of research actively supported and enacted is my recognition that in the present climate of diminishing resources for and the general financial pressure exerted by governments in the funding of the study of culture and literature may be counter-argued along the lines I suggested. At the same time, I would also like to suggest that my proposal and argument for the study of cultural participation, while they apply, in the present case, specifically to Canada, represent an analogue in an international context.

In the last few years some limited attention has been paid to the question of

cultural participation of Canadian ethnic minority groups. At the same time, while more focus is accorded to the existence of ethnic minority writing and its criticism in Canadian literature (see Miska; Pivato; Pivato, Tötösy, Dimić; Tötösy 1996b, 1998a) little attention has been paid to the situation of cultural participation — including the reading of literature and the cultural media in general — of Canadian ethnic minority groups. Scholarly attention to the situation of and questions about the cultural participation of Canadian ethnic minority groups — including readership research — would be a valuable and necessary field of inquiry because of the theoretical postulates of the imminent importance of the discipline of cultural studies and because of the political as well as scholarly significance of the specific Canadian notion and applied concept of multiculturalism and cultural diversity. As I already suggested previously, the lack of both readership and audience research and research into the situation of cultural participation with regards to both the general Canadian population and to that of ethnic minority groups, is a serious knowledge gap in Canadian scholarship not the least because of the missed opportunity to demonstrate the social relevance of the study of literature, which would be provided with this type of research. But, in addition to a blind spot with regards to literary, media, and audience research of ethnic minority groups in Canada, there is also an apparent ideological dimension which I cannot understand but as some sort of cultural relativism or as an uninformed state of affairs at best. For instance, John Metcalf, a noted Canadian author and critic, wrote the following curious paragraph in one of his articles in 1987: "we are a nation of immigrants ... the federal government admits that one in five Canadians is illiterate. No one expects a mass or even a large audience for the arts [i.e., including literature]" (21). The results of both my English-Canadian and Hungarian-Canadian readership surveys — even though they are pilot projects — contradict this statement and until empirical evidence on a larger scale is gathered about the reading habits and cultural participation in general and of Canadian ethnic minority groups in particular, the impressionistic approach of such as Metcalf's (see above) remains highly questionable. For instance, taking it from the recent Statistics Canada findings that in the period of 1981 to 1991 a higher percentage of immigrants had university education than the Canadian-born population, one can infer that the levels of cultural participation by ethnic minority groups are probably high (see Badets and Chui 41). This information alone, as implicit it may be, would contradict the top-down suggestion that immigrants to Canada "do not read." And Badets and Chui, correspondingly, conclude: "All in all, immigrants comprised an important segment of Canada's population and economy, and have played a

major role in creating a socio-cultural mosaic" (71). These implications, I argue, would also be valid for older groups of immigrants, and my survey data sufficiently substantiates my hypothesis.

The following presentation of data and analysis are based on a survey conducted in Edmonton in late 1994 and early 1995. A questionnaire was mailed out twice, in two different formats in the bilingual Hungarian-English cultural magazine *Toborzó*, published by the Edmonton Hungarian Cultural Society. In number 14.3 (1994) a loose-leaf, two-page questionnaire was inserted and in number 15.1 (1995) the questionnaire was printed in the magazine, on pages 21-22. There was no follow-up strategy implemented to either gain more completed questionnaires or to complete questionnaires only partially completed. The magazine was mailed to 300 households in Edmonton. In both instances the questionnaire was presented in Hungarian. In response, 15 completed questionnaires were received in total from the two mail-outs. The completed questionnaires revealed data as follows.

In the demographic profile, the data revealed that the respondents, all Edmonton residents, had the following professions: mechanical engineer (1), high school student (1), clerical (2), retired (5), architect (1), stay-home (1), technician (1), dental technologist (1). Two respondents did not indicate a profession or occupation. Of the respondents there were eight women and seven men. Incomes were indicated under Can$ 10,000/year in 3 instances, all others between 30,000 and 40,000/year. The educational levels were as follows: four respondents had elementary schooling only, two respondents had high school education, five respondents had technical college education, and four respondents had university education. As per numbers of individuals living in each household, an average of 2.5 family members were reported. To the question about how much money was spent on books by the respondents (soft or hardcover), the data revealed that the average amount of money spent per month on books was $ 21.00. Eight respondents indicated that they usually purchase softcover books and eleven reported that they prefer to buy hardcover books while several respondents indicated that they buy both hardcover and softcover books. Respondents were also asked about time spent on reading per week and an average of 8 hours/week was reported by the respondents. As to the question of whether the respondents re-read an already read text, the responses indicated that four respondents never re-read a text, while eleven re-read a text more than once. Fourteen respondents revealed that they would read more if they had more time while one male respondent indicated that he would not read more often. As to the reasons indicated for reading, the following categories were included on the questionnaire

and the respondents were asked to indicate several categories if applicable: entertainment (12); knowledge accumulation (7); loves to read (12); necessity (education) (1), there was one student among the respondents, all others had completed their education; loves to speak about books with friends and/or family (3). Types of communication about books indicated: with family members (11), friends (14), colleagues at work (1), neighbours (none), in letters (4). A question about various genres of texts read, as in Question 1: "What type of texts did you read in the last six months and how many in each category?" revealed the following genres: short fiction, novel, children's/juvenile literature, travel literature, religious texts, autobiographical, historical novel, contemporary literature other than Hungarian, contemporary Hungarian literature, poetry, romance, science fiction, popular magazines, classical Hungarian prose, emigré Hungarian literature, emigré Hungarian poetry, classical non-Hungarian literature, scientific magazine, scientific literature, and detective/crime fiction. In Hungarian, the respondents indicated in total 65 magazines read (an average of 4.3), in English 86 (an average of 6). Novel reading indicated in Hungarian 14, in English 12; the historical novel in Hungarian 11, in English 7; scientific journal reading in Hungarian 10, in English 27; children's literature in Hungarian 6, in English 14; scientific literature in Hungarian 6, in English 7; contemporary Hungarian fiction 4; emigré Hungarian fiction 1; emigré Hungarian poetry 3; poetry in Hungarian 7, in English 2; juvenile literature in Hungarian 6, in English 14. Literature read in other languages than Hungarian and English was indicated in two instances: Russian (novel 5, popular magazines 10, scientific journals 10, and scientific literature 10) and German (novel 2).

Further, the subjects were asked to indicate their opinion about characteristics which in their opinion describe classical and modern literature. Classical literature was described by the respondents including the following categories (more than one category could be indicated by the respondent). Classical literature: relaxing (9), easy to read (6), serious (8), morally acceptable (3), requires the reader's full attention (4), entertaining (5). With regards to modern literature the following categories were indicated: interesting (8), relaxing (5), unusual (5), requires the reader's full attention (5), entertaining (6). The question regarding book inventory in the respondents' households, including patterns of the books' origins of acquisition, resulted in some interesting data. However, first it should be noted that the assumption that household book holdings may be skewed owing to the possibility of book inheritance — that is, books on the shelf but not read — does not, in general, apply either to English-Canadian or to Hungarian-Canadian households. In the case of English-Canadian households it

does not apply owing to the general North American situation that books are not passed down. In the case of Hungarian-Canadian households the assumption is impossible as Hungarian Canadians are *a priori* refugees and/or immigrants). The following genres were listed in the questionnaire and the respondents indicated in total the following numbers of books in their households: Classical non-Hungarian prose: 793 = an average of 53 books per household; juvenile literature: 111 = an average of 7.4 books; science fiction 50 = an average of 3 books; lexica: 103 = an average of 7; detective/crime novels: 155, indicated by 3 respondents = an average of 10 volumes; classical Hungarian prose: 735 = an average of 49 books; travel literature: 148 = an average of 10 volumes; biographies: 243 = an average of 16 books; poetry: 289 = an average of 19 volumes; romance (Harlequin, Hungarian and non-Hungarian combined): none; contemporary Hungarian prose: 240 = an average of 16 volumes; historical novels: 319 = an average of 21 volumes; religious literature: 59 = an average of 4 volumes. One respondent added a category to the list, "books on art": 25.

The following categories of the origins of the reading material were identified. 10 respondents reported book purchase in book stores (Canadian and Hungarian-Canadian [Toronto or Montréal]): three respondents reported purchase in used book stores (Canadian); ten respondents reported the import of books from Hungary; nine respondents reported that the books they read is in his/her own library; nine respondents reported that they received books they read as a gift; four respondents reported that they borrow from libraries; and three respondents reported that they borrow books from friends; six respondents indicated that they borrow books from Canadian English-language public libraries, on the average once or twice per month; nine indicated that they do not borrow; and three respondents indicated that they borrow books from the Hungarian-language library of the Edmonton Hungarian Cultural Society, on the average once or twice per month while twelve indicated that they do not borrow from this library.

A question was included with regard to indicators of related cultural participation. Regarding the question of television viewing per week, the responses indicated 0 hour/week (1 respondent) minimum and 42 hours/week (1 respondent) maximum. The average weekly viewing time of the fifteen respondents was 10.5 hours/week television viewing. Regarding the question of frequenting cinema per week, the responses indicated 0 times/week (eight respondents), 1 times/week (three respondents), and 1-2 times/week (four respondents), thus cinema viewing averaging to 0.6 times/week. Regarding the question of frequenting theatre per year, the responses indicated an average of theatre going 1.7 times per year. Regarding the question of video rental, the responses

indicated an average of 1.2 times per week of video viewing.

As the above data suggest, the level of education of the respondents is mid-range. Thus, the relatively high level of time spent reading, the types of texts read, and the inventory of books in the households surveyed is of some significance. Generally speaking, these results suggest a high level of cultural participation of the Hungarian-Canadian population of Edmonton. This is all the more interesting as the Hungarian-Canadian population of the city (and of the province of Alberta in general) is historically of a more working class to mid-level educated composition while larger urban centres such as Toronto, Montréal, and Vancouver attracted the larger numbers of the higher-level educated Hungarians during and after the two waves of Hungarian immigration to Canada: the period after the Second World War and the period after the 1956 Revolution (for a history of the Alberta- and Edmonton-Hungarian immigrant population with specific reference to their class and education backgrounds see Tötösy 1993c). Further, the fact that the Hungarian-Canadian population of Edmonton belongs to the established and older immigrant groups explains the high level of bilingual reading, Hungarian and English, encompassing all text types.

The data showing what types of texts are being read indicate an overwhelming dominance of the reading of popular magazines, followed by the reading of novels. The statistical dominance of the reading of popular magazines in both Hungarian and in English is of some relevance as the large amount of reading Hungarian popular magazines indicates the purchase and importation of such from abroad, most likely directly from Hungary. With regards to prose in general, the data indicate an even distribution among various genres including the novel (historical and other) and travel and adventure literature. Of some significance is the reading of translated English-language texts into Hungarian and similarly, it is relevant that some same text types are read both in Hungarian and in English. Unfortunately, there were no data indicating whether the respondents read texts translated from Hungarian into English.

The data about reasons for reading — a most important area for gauging cultural participation — resulted in some interesting findings. As presented above, love of reading and interest in entertainment dominate as reasons for reading, followed in a distance by interest in knowledge accumulation. The parallel data of entertainment and love of reading most likely explains the high level of non-classical reading material read. In the case of the English-Canadian survey data, the response was similar in the sense that "the pleasure factor in reading appears to be more important than the knowledge factor" but this to an insignificant level (Tötösy and Kreisel 223). Thus my suggestion, based on the

data, that "it appears that the knowledge factor for reading is roughly equal to the pleasure factor" (Tötösy and Kreisel 223). Consequently, the Hungarian-Canadian data yielded a different result with reference to the factors of pleasure and knowledge accumulation which suggests that further research would be necessary.

In the case of Hungarian-Canadian subjects here, the level of communication about books — with family, friends, and in letters — is relatively high. This is not only significant for the reason of communication about the reading material *per se* but also because it is an indication of transfer of cultural material and thus suggests a relatively high level of cultural participation in an extended context. With regard to the respondents' perception of classical and modern literature, a comparison of these categories suggests — rather surprizingly — that classical literature is perceived more relaxing than modern literature and that it engages the reader's full attention less than that of modern literature. However, the characteristic of entertainment was slightly higher rated for modern literature than for classical. These data suggest that "relaxation" is not perceived analogously to "entertainment" by the respondents. Of some significance is the finding that the respondents read a moderate amount of emigré literature, prose and poetry. This finding is significant in the context of an existing or at least potential readership of Canadian ethnic minority writing. With reference to the reading of texts written by English-Canadian authors of fiction, only two such authors, Mordecai Richler and Newman, were listed. These data diverge from my findings in the English-Canadian survey where the data revealed a high level of the reading of works by English-Canadian authors. Interestingly, the data indicate a lack of classical literature read and a dominance of the reading of contemporary popular literature. As mentioned above, this aspect is explained by the respondents by their reasons of reading: a very high level of focus on entertainment. This aspect of reading is consistent with the findings in my survey (Tötösy and Kreisel 220). Also consistent with the data of English-Canadian readers is that the re-reading of literature is frequent (Tötösy and Kreisel 224).

The data about money spent on books support, here in its economic dimension, my preliminary suggestion that cultural participation is fairly high in the case of this particular ethnic minority group. The data indicating preferences for soft or hard cover books are, when compared with the data of the English-Canadian survey interesting in the sense that in the case of English-Canadian readers "the size of the book and the cost were not factors that influenced one's decision to read" (Tötösy and Kreisel 221). Data of book inventories per household, here in their socio-cultural aspects, are noteworthy: the number of

juvenile literature preserved in the households, based on the over forty-years of average age of the respondents, indicates a high level of a retention of either their own books of youth and/or a retention of juvenile literature of their children still in their households. A comparison of the average inventory of books per household of the respondents with those of my previous English-Canadian survey reveals that the numbers are comparable (Tötösy and Kreisel 223). However in a few instances there are differences. For example, in the category of poetry the Hungarian-Canadian respondents own an average of 19 volumes while the English-Canadian households own an average of 5 volumes; English-Canadian households own an average of 14 volumes of religious texts while Hungarian-Canadian households own an average of 4 volumes. The latter discrepancy may be explained by the strong appeal of religion to the English-Canadian population of Edmonton and Alberta. Another category, that of romance, shows that English-Canadian households own an average of 10 volumes while Hungarian-Canadian households of the survey own none while books of science fiction are owned by English-Canadian households in the average of 85 while Hungarian-Canadian households in the present survey own an average of only 3. The latter difference may be explained by the older average age of the Hungarian-Canadian respondents as compared with that of the English-Canadian respondents and/or by cultural identity parameters such as an orientation by the Hungarian-Canadian respondents more toward reading texts re-enforcing aspects of belonging and knowledge and/or the availability of science fiction texts in Hungarian. (While the genre of science fiction is a dominant text type in English, in Hungary only after the political changes in 1989 have such texts become available on a large scale, mostly in translation from English.)

Data about the sources of acquisition of books suggests a high level of purchase in bookstores and the import of books from abroad and this again implies cultural participation on the economic level, an indication of some importance. Another aspect of cultural participation, affecting its economic base, is the low level of library book borrowing. Obviously, readers prefer to own, although the English-Canadian data differs somewhat: while the highest percentage there too is of books purchased in a bookstore, the next highest score is of books borrowed from the public library (Tötösy and Kreisel 221). The reason for this difference may be the obvious limit imposed on Hungarian-Canadian readers to borrow Hungarian-language books from Canadian public libraries. The reason why Hungarian Canadians in Edmonton do not borrow more books from the library of the Edmonton Hungarian Cultural Society may be the limited number and the limited amount of certain genres in that library, as well

as the distance of the library from the readers' residences. With regard to cultural participation in domains other than reading, the data indicates a dominance of television viewing over reading but not significantly: an average of 10.5 hours/week of television viewing versus 8 hours/week of reading. Other cultural activities such as video and cinema viewing and theatre were markedly less prominent than television and reading.

Apart from the above presented and discussed data, the most important finding of the survey is that Hungarian Canadians manifest a high level of cultural participation in general and in the reading of literature in particular. This finding is all the more important when we take into consideration the general assumption that immigrants manifest, in general, low levels of literary reading and cultural participation (see, for instance, Metcalf). In contrast, my data support the recent findings of Elrud Ibsch (1996) and Rita Ghesquiere about the levels and mechanisms of literary reading of immigrants in the Netherlands. As cultural parameters with regard to both mainstream and the immigrant population in Canada and the Netherlands are comparable, my data about reading and cultural participation and those of Ibsch (1996) and Ghesquiere can be meaningfully compared. Thus, as it turns out, the three sets of data involving Canada and The Netherlands suggest that the mainstream perception of ethnic minority groups as culturally less active is to be revised while at the same time more research would be needed.

In the last application of the Systemic and Empirical framework in this Chapter, I will focus on reading in the context of cultural participation in the widest meaning of the notion. My concern here is the question of authorial voice and the reading of pornographic literature by men versus women. For the purposes of my study here, I define the genre I am dealing with into erotic, sexual, and pornographic literary text types; however, I realize that these designations are often used interchangeably. My definition is designated based on an increasing level of explicitness in description and word choices in literature in particular and in culture in general. In other words, an erotic literary text is defined as a text that has the least amount of explicit words and descriptions while a pornographic literary text the most of such. Obviously, the reader's imagination, ways of reading, and his/her basic disposition toward such texts is widely different and — taking the point of reference to the difficulty to gauge limits of community standards and even legal definitions — a "simple" erotic text may be much more "dangerous" and "subversive" than a most explicit pornographic literary text.

Research about gender differentiation in reading and readership is rare. This

is the case whether the question of gender differentiation is directed at the author or the reader of the text and it is only with the emergence of feminist criticism that scholars have begun to explore aspects of the question of whether there is a "female" or "male" text and whether women read literature differently from men and if so, why. In 1995 Renate von Heydebrand and Simone Winko state that "Models of the reading process and less often such with regard to value do exist. However, traditional reading research neglected the study of the influence of gender differentiation on reading so that more often than not we are forced to rely on hypotheses rather than on results" (208-09). Since the publication of Elizabeth A. Flynn and Patrocinio P. Schweickart's volume of articles, *Gender and Reading* in 1986 to the above quote from Heydebrand and Winko's article in 1995 there is very little available on the topic either in European or in North American scholarship. A recent publication, Hartmut Eggert and Christine Garbe's 1995 *Literarische Sozialisation*, deals with the question but so with reference to young adults only. In addition and in a larger context, Terence R. Wright, for instance, argues in his article, "Reader-Response under Review: Art, Game, or Science?," convincingly that Reader-Response Criticism has been too long too subjective. The Systemic and Empirical Approach to Literature and Culture and its frequent focus on the processes and problematics of reading and readership, in my opinion, responds, in principle, to this criticism as well as to the lack of empirical research on dimensions of gender in reading and readership.

Despite the contention that in fiction an author cannot be pigeon-holed into holding a singular male or female voice, I am interested in the question with regard to the "feminine" or "female" text I found formulated by a number of feminist critics and theoreticians. For instance, in Elizabeth Grosz's most recent book, *Space, Time, and Perversion* (1995), the noted Australian feminist asks: "By what criteria can we say that a text is ... feminine?" (10). Alternatively, if Peter Dixon and Marisa Bortolussi's contention that "readers construct a mental representation of the narrator's [author's] knowledge, perspective, and goals" (405) is accurate, their suggestion may be extended to the problematics of what readers may do with regard to gender and gender-specific narration.

While it is impossible to fully tie imagination and its narrative expressions to gender because of the large number of variables such as authorial intent, authorial predisposition, thematics, context, the readers' perception and reading of the text, etc., and thus all narration is built on the base of imagination and the all overriding nature of fiction. At the same time, it is meaningful to study the narrative constructions of worlds based on specificities of gender. Consequently, a pertinent question may be to ask how a text is read by a male or a female

reader with regard to these specificities. In particular, how are gender specificities constructed by the author? Thus, my objective here is — based on a limited amount of empirical data provided by a readership survey — to analyse authorial "appropriation" of the voice of woman. Further, if the readers do not know the gender of the author, would they be able to induce, from the text, the gender of the author? The results of my analysis should be able to offer at least some preliminary clues about the problematics of such voice "appropriation" in the context of the above introduced gender differentiation in literature.

For North American feminist critics and scholars of literature, the arguments about the existence, effects, function, and the impact of erotic, sexual, and pornographic literature have always been heated ever since Susanne Kappeler's seminal 1986 book, *The Pornography of Representation*. More recently, the surprising merger of political expediency of the American fundamentalist right with that of anti-pornography feminists has created heated debates within and outside of the academe (see McLaughlin). At the same time, women's literary erotica and pornography appears to increase and this becomes evident when publishers such as Quality Paperback in the US and Canada lists several volumes of *Herotica* — a series of erotic, sexual, and pornographic short stories written by women — and sells them across the continent. With regard to the censorship of sexual and pornographic literature, France represents a particularly interesting and convoluted situation while the negative approach toward this genre of writing in Europe elsewhere or in North America is well known. Here, I will use the situation in France as an example. Although censorship of sexual and pornographic literature has been strong in France — at least until the 1970s — this has changed since the mass publishing of the works of the unexpurgated Marquis de Sade and such by now well-known texts as Pauline Réage's *Histoire d'O*, Emmanuelle Arsan's *Emmanuelle* volumes, Jean de Berg's *L'Image*, George Bataille's *Les Larmes d'eros*, or the short novel of Alina Reyes, *Le Boucher* (Seuil, 1988; in English translation *The Butcher* [Methuen, 1991]). But there is an interesting distinction between the French perception of sexual and pornographic texts and that of the Anglo-Saxon and German perception. The editor and publisher of many of the above mentioned pornographic and sexual novels, the now septagarian Jean-Jacques Pauvert, discusses the situation of erotic literature in France as compared with the rest of Europe and North America as follows.

> In France, a rather idiosyncratic country as far as the erotic is concerned, we have always considered the erotic an integral part of literature itself ... Do you realize that in the United States, you could not have read the complete works of Zola or Colette until the

end of the 1960s? They were always expurgated. ... Here is another example. In the *Anthologie des lectures érotiques*, one finds Ausone, a Gallo-Roman author of the sixth century, a very Christian poet, who wrote a text on marriage entitled "Cento Nuptialis." At the end there is a scene that takes place in the bedroom, where, obviously, the husband and wife make love. Ausone describes this lovemaking in a rather precise fashion; one could say one which was erotic or obscene. When compiling the anthology, I was looking for this text, and I found one version, published jointly in 1988 by Oxford University Press and Harvard University Press. And the bedroom scene was not translated. They had left it in Latin! It's bewildering, but that's America. In France, we have been translating that scene for centuries. (qtd. in Hohmann 4)

As an extension, I might add to Pauvert's observations that it always amazed me the cultural *cum* Puritan environment of North America where words such as "fuck" or scenes with nudity are censored out of films while at the same time any amount and type of violence is permitted. Obviously, this situation and practice locates sexual and pornographic literature in the marginal owing to prevalent social and religious discourse, established legal practices, community standards, etc. And we all know about the legal tribulations of Henry Miller's or D.H. Lawrence's *Lady Chatterley's Lover*. However, while censorship and the history of these books is a related and important issue — and hardly explored in literary scholarship at that — for me the matter here lies not in the ethics or the history of publishing of pornographic literature but rather in the follow-up of the fact that this type of literature has always been written and read and this continues to be the case. Indeed, as Albert Mordell argued already in 1919 in his book, *The Erotic Motive in Literature* — the first application of Freud's psychoanalysis to literature — "no doubt the critic who examines literary masterpieces to find sexual symbols is not a popular one; but that does not alter the fact that the sexual meaning is there" (123). Consequently, if this is the case with "regular" literature and the study of literature, the study of texts where sexual meaning is explicit should be equally meaningful.

In the last few years, there has been, albeit still in limited numbers, but nevertheless an increasing volume of studies and attention given to the "female" text as I mentioned above. This attention extended to sexual and pornographic literature as well, albeit, again, only sporadically (see, for example, Sheiner). However, while sexual and pornographic literature is being written, published, and, in some instances, studied in certain ways, for me, instead, the importance of the matter is that it is being read and increasingly so (see Benedict; Holmes; *Kultur*; Pauvert, qtd. in Hohmann). From this I extrapolate that we ought to pay attention to the process, the how of this reading in its varied and manifold

aspects. Following the previously mentioned feminist suggestions, my interest has, in addition, a systemic direction that is both political and is with regard to the process of fiction. In North American literary scholarship but also elsewhere there is an on-going discussion about the notion of "appropriation." Here, this is with reference to the representation of the female voice by the male writer and the voice of ethnicity and minority. Some feminist scholars and writers of colour contend that a white male fiction writer ought not to write fiction in which he "appropriates" the voice of a woman or that of a representative of an ethnic minority group. Scholars who promote this notion are more often than not ridiculed by the academic establishment. For me, while the notion poses some difficulties, it is understandable and I agree with Joanna Russ who suggests with reference to voice of women and literature that "one of the things that handicaps women writers in our — and every other — culture is that there are so very few stories in which women can figure as protagonists. Our literature is not about women. It is not about women and men equally. It is by and about men" (4). Russ's implication is of course that there is a historically established situation in literature that at large men write and men write about women and create women in their fiction. And this is no small impact: "By choosing to read, we open ourselves to the writer's control" (Weinstein 156). Having said this and agreeing with the notion that the "voice" of the author is of significance, I do not intend to elaborate here on the validity or the problematics of appropriation and I cannot even begin to tackle the problematics of the issue. Instead, in the context of the above postulated parameters of reasoning for the study of reading processes with regard to gender differentiation and its consequent implications of readers' perceptions, I am interested in the question of whether readers are able to gauge the gender of an author. This objective, I contend, opens up a large number of implications ranging from the question of appropriation to authorial power, the construction of meaning, etc.

We are all aware of the problematics of erotic, sexual, and pornographic literature in their multi-dimensionality as to their objectifying the female and femininity, their political, as well as literary implications, etc. For my question, I thought that sexual and pornographic texts will be the most appropriate because most of such texts are with reference to the woman as the object. In addition, for my questionnaire I selected three excerpts where it is a woman who "speaks," whether the text was written by a male or a female author. By asking the readers to attempt to determine the gender of the authors I hoped to get a sense of whether at least for certain types of texts the gender of the author may or may not be determined. The results will give us limited, but in my opinion never-

theless valuable data with regard to the above suggested problem of "appropriation" and the pertinent problem of the construction of fiction.

With regard to pornographic and/or sexual literature, Michael Rowe's 1995 volume, *Writing Below the Belt: Conversations with Erotic Authors*, contains statements by well-known authors of pornographic/sexual literature who either confirm that they are able to write their texts because they are, for instance gay and male (e.g., John Preston) or they confirm that they are able to write stories of pornographic nature because all they use is imagination (e.g., Caro Soles *alias* Kyle Stone). Thus, in the more immediate domain of pornographic literature, the opinions are split: some sexual and pornographic texts are written because the author is of a specific sexual persuasion and this is expressed in his/her text while some sexual and pornographic texts were written purely out of the imaginary, regardless of the author's gender or sexual interests. And here, then, comes the objective of my study: What may the readers' responses be to such texts when they are unaware of the author's gender and/or sexual interests?

For my selected analysis, I reproduce here the Questionnaire I mailed out:

"The objective of this questionnaire is to gauge whether readers of either gender 1) do have a sense of male or female authorship and structure of a text explicitly sexual and pornographic and 2) whether male and female readers are able to determine such text as to its male or female authorship. For the research project, three passages were chosen, all three written by male and female authors. The texts are from literary texts, written in various languages and translated into English for this questionnaire. All three excerpts speak in the original with a woman's voice. In the following, please read the texts and respond to them in detail: which text would have been written by a man or by a woman and why in your opinion? Please indicate in your response whether you are male or female, your education level, and whether you are a native English speaker or not; if not, your nationality."

Text A) "He finally took his clothes off, kicked his shoes off, and told me to stand up and that I must take that goddam pantyhose off. I too took my shoes off now and quickly rolled down the offensive stockings although I put them on especially for him, they were of a nice smoky colour, and now I should be glad that he did not rip them off. I wanted to crouch down in front of him, I had only the blouse left on me, it had a décoltage that my tits spilled almost out of them. But he was uninterested in this daring pose and I suddenly felt lost. He then said that he wants me to stand in front of him, so I did, my Venus just in front of his face, week in my knees. He embraced my hips, took my asscheeks into his hands and burrowed into my groin. I felt his tongue inside me, he was slurping, his tongue was in my cunt and for minutes I lost time, I don't know what he was doing, and felt his finger, too, in my cunt, with another one caressing my anus, and

I returned to time and place when I heard his voice telling me that one does not have the chance to lick such a nice and clean cunt everyday. Then he took my clitoris into his mouth and all presence left me, if he hadn't been holding me I would have crumpled to the floor. The next I remembered I was on the bed, he was bending my legs backward, licking me, digging his tongue into my cunt, sucking my juices out, then sucking on my anus, licking it and I realized that I was making noises, babbling and sighing with short shrieks. I never experienced such pleasure. Then something burning hot and enormous began and swept through me."

Text B) "I am amazed I got through tonight. I just got home from work, believe it or not! I was working on the business paper. I got stuck at one section and it took me hours to work through it. I finally gave up trying to finish it tonight. I plan to stay home tomorrow to get to the end of the fucker. Sensual diversion: now that it is night time and I have a scotch beside me (and a cigarette) I can attempt some visualizations (not that the business reading was inspiring!). I can picture your beautifully defined chest and shoulders and running my fingers across your chest, up to shoulders, down the side to your stomach, tickling the curls lightly — gooseflesh — nuzzling my face against your neck, stroking chest with breasts lightly so the nipples just dance, feet climbing the inside leg, fingers continuing in the groin tickling resident hairs, now for the tongue lightly moistening soft flesh down and across and down to the sensitive stomach, farther down to meet the prick — tip — tongue gently caressing, teeth lightly teasing. Then beginning to suck tip, then teeth again, fingers fondling balls in rhythm with teeth, sucking harder now the tip, moving down slowly to gather more prick with mouth oh so slowly with alternating tongue and teeth, sucking tip more greedily mixing saliva with secretions, tasting, smelling, erotic sensations building in both bodies, moving faster now aiding with hands at base, moving deeper into cavity, back of throat closing on tip, lips nibbling on balls, sucking and swallowing — wait — hair in mouth, pause to remove (a touch of reality, why not?). Back to steady rhythm on beautiful stiff prick, body writhing, moaning with pleasure, ecstasy mounting, sucking harder, faster, alternating teeth and tongue, pleasure unbearable, complete abandonment — volcanic eruption."

Text C) "What I enjoyed was to see how they were by themselves. That I could be the observer there, and to see how they played with their dick and how it was formed, the shape of it, and when it became hard, and also the way they held their hand — it turned me on. Everybody jerks their dick differently. And when they abandon themselves into it, when they allow themselves to abandon themselves, this is very exciting. And to see them come that way. This guy, he was in his sixties and he'd never jerked off, he said, in front of a woman. And he was sort of holding his hand this way, well, to see that particularity of it and, as I say, to see when they got so hot they can't stop themselves in spite of being shy, that's very exciting. That's what I like best — watching them lose control. Checking him in bed, I saw his erection. I was certain he would not act on it without my taking first initiative, so quickly I undressed. I could not get aroused even if

I had strong, tender feelings towards him. Seeing his hard cock, smaller than yours, and with a foreskin, which when the skin is pulled down is much redder than yours ... thinking about the way we had just fucked ... well, longing for your big, hard dick, it was almost painful. How could I abandon myself to this man who loves me? When he penetrated me, lying on top of me, he was moaning louder than I ever recollect. It was almost as if he was crying. Since it never takes him long to come, the whole thing was over soon."

The bibliographical sources of the selected text excerpts are as follows: Text A is by a male author, László Kemenes Géfin, from his *Fehérlófia nyolcasa. Hardcore szerelem cirkusz* (*The Eight Circles of the White Stag: Hardcore Circus of Love*), Montréal: arkánum, 1995, pages 62-63; Text B is by a woman author, Joanne Toms of Edmonton, Alberta, unpublished excerpt (1995); and Text C is by a male author, Philip Roth, from his *Sabbath's Theater*, Toronto: McClelland and Stewart, 1995, pages 35-36. In the following, I will present selected textual and statistical features drawn from the completed questionnaires, followed by a brief and selected analysis. In order to illustrate the ways and manner in which the respondents analysed the pornographic/sexual passages, here I am presenting two responses, one by a female and one by a male respondent:

1) "Gender: Female, Canadian, non-native speaker of English, PhD student. In my opinion, of the three excerpts A) was most likely authored by a man, while B) and C) were authored by women. Excerpt A) While the description aims at presenting the sexual excitement from a woman's perspective, it is altogether too mechanical to be convincing. Discourse-wise, it reminds me of some older pieces of pornographic literature produced by male authors, e.g., *Fanny Hill* or *The Story of O*. The whole description seems to focus too much on the expertise of the male who is practically subjugating the woman in the course of the sexual act. The choice of lexemes: 'tits,' 'Venus,' 'asscheeks,' 'cunt' (twice), does not suggest a female voice. The description, 'he was slurping' underscores my perception. The first sentence in the passage is meant to be free indirect discourse, i.e., the woman representing the man's words within her own discourse. Yet, in the subsequent sentences, the discourse continues to possess the same artificial quality. My impression is that of a man trying hard to please sexually, yet unable to do so — hence his attempt to compensate with the vulgar graphics, yet totally unerotic inventory of 'how to' techniques. In this context, the sentence, 'I never experienced such pleasure' sounds hollow and unconvincing. When one compares the climactic finale of Excerpt B) or the ironic, yet totally believable ending of Excerpt C), one is left with the conviction that the first excerpt is far from being the real thing. Excerpt B) No doubt written by a woman. The whole passage is a vision, a fantasy. Obviously, the narrator or protagonist is not directly interested in her performance as a lover. Rather, she emerges as such through the physical response from her absent lover. The act of fellatio is described by someone who

has obviously experienced doing it, rather than by someone to whom it was done. While this paragraph is probably as dynamic as the previous one — it consists almost entirely of verbs and derivatives of motion — it also manages to present the beauty of the act itself. The male body is enjoyed in the sexual act. Interestingly, and in contrast, the oral sex in Excerpt A) seems to focus only on the performer and it is as if he is actually describing what he is doing while in Excerpt B) the woman appears really experiencing pleasure. In Excerpt B) the whole act is presented as an uninterrupted segment of mounting pleasure. Lexically, the passage is reminiscent of erotic women's romances, yet there is a high degree of realism rather than schematism. Excerpt C) The problem with the authorship in the third passage arises in my opinion from some kind of discrepancy between form and content. In other words, the whole situation described suggests a female author. Yet, some of the vocabulary used is more likely of a man. My choice for a woman author is dictated by the fact that most probably the use of what I consider male descriptions and lexemes are an intentional rendition of free indirect discourse: *as if* the man is talking. Unlike passage A), the is an obvious shift when the woman is describing the subsequent sexual act. The description is sardonic or even sarcastic. The remarks about the 'foreskin' and the 'redness' of the penis, which, depending on the woman's emotional involvement, is differentiated into 'cock' — small, red, pathetic — and 'dick' — big, hard, painful. The closing sentence, suggesting both disgust and relief in a typically detached, yet insulting manner is perhaps the strongest indicator for me of a female authorship."

2) "Gender: Male, German, have a PhD and am not a native English speaker. I am thirty years old. Excerpt A: Hard to say whether it was written by a man or a woman.In any case, it is quite disgusting. Not a particularly sexy passage, to be honest. So that leaves us with two possibilities: the text was either written by a male misogynist (impersonating an imagined female 'pleasure' that hardly seems credible — the act depicted is boring, rough, mechanical, completely un-erotic, if not to say brutal) or by a female/feminist chauvinist who tries to 'expose' the aggressiveness of the 'male' voice and 'male' sexuality (when taken up, mirror-like, in a 'hysterical strategy,' as the story goes, by a female subject). Since there are more male chauvinists than female counter-chauvinists, I would say the passage was written by a man. The writing, in any case, is awful. Sounds like one of those Mickey Spillane-like pulps from the 50s. The sentence 'I never experienced such pleasure' is either meant as a cruel joke or the author indeed has no respect or feel whatsoever for human sexuality, be it male or female. Excerpt B: Again, hard to tell. I rather like this passage, though. Unlike excerpt A it is very sexy. Very alluring. The emphasis on stream of consciousness (?) and flow (of liquids and thought?) seems to suggest that the author is aware of some of the more 'intellectual' stereo-types about female sexuality (whereas the author of A is playing to the masses) — which, of course, doesn't tell us anything about the author's gender. But then again, there seems to be a genuine love of male genitalia, a lust for sex with a man that would point to a woman-author who is decidedly and enthusiastically heterosexual. Which is a nice

thought. It might also have been written by a (probably very sympathetic) man, a true lover of women (if that's not too trite a cliché), who imagines his ideal woman-voice. But I think I like it better the other way round. Yes, let's say, this one was written by a woman. Excerpt C: Definitely a man. And not a bad author either. It's a tricky passage. It's not so much the emphasis on voyeurism (a feature usually associated with men) than the — how shall I say? — 'taxonomical' character of the (female) voyeurist's gaze that would suggest a male author. Comparing sizes, colors, speed — pure locker-room talk. Unlike in passage B, the focus is not on privacy (on two individuals, 'you' and 'I'), but on a whole set of 'different' lovers, about whom 'you' and 'I' converse. 'Checking' people in bed *and* telling the results to one's lover (in order to get one's kicks not out of the act, but out of its telling), all this shows the male origin of this female voice. As a matter of fact, I wouldn't be surprised to learn that this is the author's very intention: that the speaker of this passage is actually presented as some imaginary or dreamed-of female companion or *Doppelgänger* of a male protagonist. So, I'd say, it's a male author, portraying his (his character's?) markedly male vision of his female mirror-image."

The overall statistical results of the Questionnaire resulted in the following analysis. 1) From 65 mailed-out questionnaires 34 respondents mailed back their responses. Out of the 34 respondents, I received 14 male responses and 20 female responses. The demographic profile was that all respondents were college or university educated and approximately 80% of the respondents being of training and with degrees in the Humanities. As far as possible cultural differentiation which may have affected the responses, 27 responses were from Canada (with 5 non-native English speakers) and 7 responses came from Germany. Although cultural differences may affect reader-response, I do not believe that in this case this would be of significance because of the similarity of educational levels and most in the humanities. The age range of the respondents was between the early 20s to the mid-30s, with under five respondents of above 40 years of age; 2) The statistics of responses assessing the passages right on the passage being written by female or male authors, the results were as follows. From the male respondents 64.3% gauged the authorship of passage A correctly, from the female respondents 55%; From the male respondents 50% gauged passage B correctly, from the female respondents 60% gauged passage B correctly; From the male respondents 35.7% gauged passage C correctly, and from the female respondents 60% gauged passage C correctly. In total male and female responses passage A was gauged 58.8% correctly, passage B was 55.9%, and passage C was gauged 50% correctly. In total, the passages were correctly assessed by 25% of the female respondents and 21.4% of the male respondents.

My preliminary analysis of the responses is as follows. Female respondents

gauged the texts correctly to a higher degree. The most significant result of the questionnaire at this point — and so to my utter consternation — is the result that questions my initial hypothesis, namely that imagination and fiction cannot be "appropriated": It appears that the selected male authors did not successfully "appropriate" the female voice and thus their fiction and perhaps fiction then as a whole, may be gender specific. That is, at least in the case of a specific text-type, that of erotic and pornographic literature. Obviously, further research is necessary to follow the findings of the empirical evidence provided by the survey. Because of the specificity of the text type, it may also be of importance to gauge the authors' position as the source of the texts. In other words, while — as I pointed out above — some authors of pornographic and sexual texts claim to work from imagination alone, it appears to me that a majority of them are of the position of one of the most prominent contemporary authors of sexual and pornographic literature, Marco Vassi: "fact, fiction, who knows? It happens and you write it down. And then you write it down and it happens" (82). If this may indeed be the case, it may also be the case that — in very general terms and here disregarding "slippages" created by the factor of imagination and inbetween situations when a man is more woman or the other way around — men write men and women write women, as the results of the survey suggest.

CHAPTER THREE
Comparative Literature as/and Interdisciplinarity

"Interdisciplinarity" as an umbrella designation is taxonomically imprecise in that it leaves little room for differentiation between approach and application. However, as the designation has penetrated virtually all disciplines in the natural (basic) sciences and medicine and in the humanities and social sciences, it will be employed here to denote a general designation. The notion of interdisciplinarity contains two basic principles. First, it postulates that literature may (or should) be studied by attention to conceptually related fields such as history, psychology, or other areas of artistic expression such as film, music, the visual arts, etc. This view of interdisciplinarity has been traditionally advocated in Comparative Literature and thus I denote this approach as the "comparative principle" of interdisciplinarity in literary study (see the Fourth Principle of Comparative Literature). Second, interdisciplinarity postulates the principle of method, that is, the application of theoretical frameworks and methodologies used in other disciplines for the acquisition of knowledge in the analysis of literature and/or the literary text or texts. The second basic principle shall be denoted therefore as the "principle of method" (see the Eighth Principle of Comparative Literature in my Introduction).

While traditionally more often discussed and implemented in the natural (basic) and medical sciences, interdisciplinarity in literary studies dates back to the nineteenth century and to various periods of high level activity especially in the 1960s and 1970s. In Comparative Literature, the approach has always been prominent and the discipline has stressed the study of literature following both basic principles mentioned above. With regard to literary study in general, interdisciplinarity has obtained prominence again in the scholarly discourse of the humanities. In Canada, for example, in 1992 the federal granting agency providing funds for research in the humanities and the social sciences — the Social Sciences and Humanities Research Council (SSHRC) — adopted this approach as one of its foci to further Canadian scholarship specifically in literary studies. In general, especially the North American and British debate about the field of cultural (also culture) studies has concentrated on the parameters and construction of interdisciplinarity. At the same time, while fields such as women's studies or ethnic studies have always been intrinsically interdisciplinary, scholars working in national literatures have also began to focus on this approach

in scholarship. However, in one crucial area of interdisciplinary study literary studies has not succeeded. This area is team-work: in a field of scholarship where the individual and solitary scholar's work has been the preferred mode, the idea of team-work has rarely been accepted or implemented.

The adoption of the two basic principles of interdisciplinarity — the comparative principle and the principle of method — requires the distinction among three types of interdisciplinarity. My differentiation — by adopting concepts and suggestions from Julie Thompson Klein's *Interdisciplinarity: History, Theory, Practice* (1990) — is meant to postulate a more precise taxonomy and approach, as follows: 1) intra-disciplinarity is involved when scholarship is kept within the postulated parameters proposed by Thompson Klein, within large but related fields such as those in the humanities or social sciences. Intra-disciplinarity is conceptually related to the first principle of interdisciplinarity in literary study, the "comparative principle," but its focus is on method. In other words, methods borrowed from sociology, history, or psychology are applied in the study of literature and/or the literary text or texts. This type of interdisciplinarity may be applied in the solitary mode or in team-work; 2) multi-disciplinarity is present when one scholar attempts to resolve a literary problem drawing on theoretical and methodological approaches to be found in more distant disciplines in the natural (basic) sciences, medicine, statistics, etc. For example, a literary text with a particular theme and content may be analysed with the aid of the theme's background area of knowledge, for example pharmacology, meteorology, geography, etc.; and 3) pluri-disciplinarity prescribes team-work of scholars working in different fields: "Interdisciplinarity is a means of solving problems and answering questions that cannot be satisfactorily addressed using single methods or approaches" (Thompson Klein 196); thus the necessity of drawing on the knowledge of scholars in a wide variety of disciplines.

While the development of interdisciplinarity in literary study is a welcome development, many of these attempts lack a crucial component, that of a built-in operationality and functionality. For example, Christopher Johnson writes that "one of the results of the structuralist reorientation was the opening up of French philosophy to a greater degree of interdisciplinary exchange both within but also beyond the so-called 'sciences humaines'" (2). While this is a valid observation that may be understood as a generality in the humanities, neither Johnson's book nor his examples dealing with the notion — the discussion of deconstruction and Derrida's works — show signs of interdisciplinarity as an operational framework and methodology.

Thompson Klein identifies the following objectives of interdisciplinary study: "to answer complex questions; to address broad issues; to explore disciplinary and professional relations; to solve problems that are beyond the scope of any one discipline; to achieve unity of knowledge, whether on a limited or grand scale" (187). I would like to add that these objectives and the process of their achievement also apply to areas of study which on the surface and in traditional scholarship do not appear to be demanding an interdisciplinary approach. Hence, both new knowledge and the general revitalization of scholarly inquiry could be achieved. In Thompson Klein's taxonomy and pragmatic outline, these objectives can be achieved by following certain intellectual, structural, and administrative procedures:

> Defining the problem (question, topic, issue); Determining all knowledge needs, including appropriate disciplinary representatives and consultants, as well as relevant models, traditions, and the secondary literature; Developing an integrative framework and appropriate questions to be investigated; Specifying particular studies to be undertaken; Engaging in "role negotiation" (in team-work); Gathering all current knowledge and searching for new information; Resolving disciplinary conflicts by working toward a common vocabulary and focusing on reciprocal learning in team-work; Building and maintaining communication through integrative techniques. (188)

The next procedural steps, then, are as follows: "Collating all contributions and evaluating their adequacy, relevancy, and adaptability; Integrating the individual pieces to determine a pattern of mutual relatedness and relevancy; Confirming or disconfirming the proposed solution (answer); Deciding about future management or disposition of the task or project" (189).

With reference to the applicability of The Systemic and Empirical Approach to Literature and Culture in interdisciplinary studies, Schmidt's framework — in this instance his point of departure is systems theory — includes the following: "the study of literature operates structurally in an interdisciplinary mode, similar to all other social sciences. For this reason, the study of literature should consciously embrace interdisciplinarity in a functional mode as its own chance of development. In other words, the study of literature should attempt to become consciously and strategically — what it already is implicitly — namely an operationally interdisciplinary social science" (Schmidt 1993, 7). Keeping in mind Schmidt's postulates that the operationally interdisciplinary mode prescribes "explicit theoretical frameworks, methodologies, and taxonomy" (1991b, 390-91) and following Thompson Klein, the following procedure is necessary to run a project successfully:

Regular meetings; Regular reports and reviews; Internal and external presentations; Joint presentations, papers, and publications; Joint organizing and planning; Internal and external seminars; Mini conferences and national conferences; Common data (common data gathering and analysis and using telecommunication for dispersed members, e.g., e-mail); Articulating differences among members of the project (involving students and post-doctoral members of the university community); Building interdependence in the analysis of the common objective; Focusing on a "common enemy" or "target" (i.e., a common concern that will dominate over individual differences); Training in group interaction skills. (22)

My proposition is therefore that the study of literature will achieve its objective to advance knowledge in the context of interdisciplinarity if the comparative and method principles are followed by application performed according to the tenets of operationality and functionality. In this overall approach, interdisciplinarity — with the operational differentiation of three types of interdisciplinary study based on two basic principles, comparative and method — is thus an integral part of my designation of a New Comparative Literature. Following the above outlined proposal of procedure for the interdisciplinary study of literature, I will present several applications where in a comparative context the first two types of interdisciplinary study — intra- and multi-disciplinarity — are applied and exemplified.

My first example concerns the problematics of realism in literature and in cinema. To start with, some thoughts on the relationship of cinema and literature by focusing on realism will be useful (see Metz's distinction between film and cinema 1974, 50-60; see also Schneider 97-101): I am using "film" as a term designating one piece of work within cinema and "cinema" as the designation of a specific artistic medium. Further, in both media — cinema and literature — realism exists as a continuous element of expression and technique as well as a historical period. And last but not least, in order to facilitate our understanding of realism in cinema and in literature, I would like to offer some general ideas about realism, as follows. In literature, realism is an often debated, controversial and, in its meaning, changing concept. In cinema, the question appears to be complicated by the *a priori* nature of reality emanating from its base, the concept of photography. As Canadian film director Atom Egoyan noted: "I have worked in a hotel for five years. I have worked in film for ten. Both of these professions involve the creation of an illusion. In one, the territory of illusion is a room. In the other, it is a screen" (qtd. in Esch 54). This statement, in essence a view of realism in a very general context and realism in cinema as perceived and understood by Egoyan, suggests a point of departure that I will develop in the

following application of the Systemic and Empirical approach: to put it most simplistically, realism in a literary text is one of the many ways of representing life by fiction. The term calls to mind a literary text usually in prose where there is room for detail. Erich Auerbach, in his *Mimesis*, a seminal and standard text of Comparative Literature, shows us that realism always has had a place in literature, but also that this occurs in different forms and with different techniques of writing. Besides this omnipresence of realism in literature, Auerbach also acknowledges that realism means a specific period in literary history, that is, when realism as a method becomes a dominant way of literary expression: "Stendhal and Balzac ... opened the way for modern realism, which has ever since developed in increasingly rich forms, in keeping with the constantly changing and expanding reality of modern life" (554). René Wellek explains the concept of literary realism in a similar way. He, too, acknowledges the existence of "eternal realism" but he concentrates his examination on the question of realism in the nineteenth century:

> The genesis of the term "realism" in relation to literature occurred in the works of Schiller and Friedrich Schlegel when they were describing contemporary French literature. Later, by 1826, the concept of realism became closely associated with literature in France. In that year one French critic wrote that 'this literary doctrine which gains ground every day and leads to faithful imitation not of the masterworks of art but of the originals offered by nature could very well be called "realism" (227)

In France, in the decade following the period Wellek refers to, a school of critics formulated a creed according to which "art should give a truthful representation of the real world: it should therefore study contemporary life and manners by observing meticulously and analyzing carefully. It should do so dispassionately, impersonally, objectively" (Wellek 228). This definition of literary realism soon found prominent exponents in Western literature. In England perhaps Thackeray is the most non-controversial representative, in Germany Keller and Heyse, in France Merimée, Stendhal, and Balzac, to name a few examples. Whether these authors in their works indeed followed the above definition is a matter of scholarly investigations which result in variations of similar interpretations. In a more general sense, these writers indeed created a new paradigm (form and content) in Western literature and they did so in different languages at around the same time, in turn resulting in new aesthetic and polyvalence conventions. Thus it is obvious why it is necessary to investigate realism both as an ubiquitous literary phenomenon and as a historically fixed and defined phenomenon (see Chevrel 1995, 77-93). In the nineteenth century, at the

time of the definition's first issue, realism was more often than not connected to a specific type, to that of naturalism. So that, in theoretical discussions, distinctions between the two kinds of expression were difficult to establish and the two terms, realism and naturalism, became synonymous (Wellek 233). From the early twentieth century onward, the two terms and concepts came to mean connected and related ways of literary expression. Yet, Wellek asserts in his essay that realism in the final analysis "is ultimately bad aesthetics because all art is 'making' and is a world in itself of illusion and symbolic forms" (255). The passages on realism in Ducrot and Todorov's literary dictionary imply a similar opinion (259-63). In reference to the Russian Formalists the example of Gogol's *Overcoat* and the description of Petrovitch's fingernails in it is discussed. The description of the fingernails is negated as an example of realism: "This is an obvious device of grotesque composition: accentuate the least important details, leave out those which would deserve greater attention" (260). While I agree that Gogol manifested adherence to a genre within Russian literary tradition, I disagree that the description of the fingernails is not a matter of realism. It is true that the description alone, that is to say, the description as an example by itself, is realism *per se* only for the naive reader. But Gogol did not describe the fingernails *ipso facto*. The description is an integral part of the whole story. Therefore, the description of the fingernails must be understood in conjunction with other parts of the text, and also in conjunction with "missing" parts in the text (*sensu* Iser). Gogol's poetics, as it is well known, influenced many writers of realism. If his description of the fingernails is not "truth," it still appears to be fact and detail, and, consequently, a type of truth. Its fictionality does not detract from its function as an example of realism. Realism is an ambiguous and polysemous term because of a diversity in perception. Detail and varieties of factuality, and *Wahrheitsbezogenheit* — a concept I understand as an intention by the author to present reality by various means in the text — and a larger body of text are perhaps the most dominant elements of realism in literature. The degree of these elements determines the position of the text in question within realism as a way of literary method.

If realism in literature is polysemous and of a two-fold existence — as a historically fixed and defined phenomenon in literary history and as an ubiquitous presence Western literature — does realism appear the same way in cinema? I propose that this is not the case. A major or rather primary difference between literary and cinematic realism is the following: the term and concept of realism is intrinsic in cinema and it is not in literature and its ubiquitous presence only proves that realism is one of several methods and thus, obviously, not all

literature is realistic. Cinema is a more advanced form of photography and photography is *per se* the pictorial recording of what the eye sees, i.e., reality. Although, similarly to Petrovich's fingernails, a photograph is with singular focus on a part of a contextual whole and this is why when we show pictures we took, we always explain, that is, narrate the context. At the beginning of cinema, the Lumière Brothers were interested in the "movement within the shot from real life that could be captured tellingly and accurately in a visual image" (Casty 5). From this time (the late nineteenth century) until today, perhaps the most prominent objective of cinema has been to present reality to the audience. As Luis Buñuel wrote in the 1960s: "In none of the traditional arts is there such a wide gap between possibilities and facts as in the cinema. Motion pictures act directly upon the spectator; they offer him concrete persons and things" (qtd. in Hall and Ulanov 387-88).

Buñuel confirms here what traditionally is the intrinsic objective of cinema: the representation and conveying of real things and occurrences even if they do this in a fictional mode. This of course does not mean that the occurrences and things represented are reality. What cinema does is to represent what appears real, graspable, factual — because one can see it. The representation is perceived by the eye first and then the mind and happens not, as in literature, in the mind only. Because of this, the concept of realism in cinema is perhaps even more complicated than in literature. On the one hand, the subject of the representation can be pure fiction. For example, this naturally occurs when literature is translated into a film. In cinema, similarly to dramatic works on stage, representation occurs by the employment of real people, the actors. What is different from the stage, and even further removed from the reading of text, is the environment or space in which the representation occurs. In the case of a film this too, like the actors, is reality; the audience sees real space and does not strictly imagine it when reading a literary text.

I mentioned that realism, or rather the real, is an intrinsic element of cinema, owing to its basis in photography. Bazin states that "for the first time an image of the world is formed automatically, without the creative intervention of man. The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind" (13). As the extension of photography, in cinema, although creativity becomes a more dynamic presence, the same idea of reality and its dominance prevails: "The idea of and wish for the world re-created in its own image was satisfied at last by cinema" (Cawell 580). But this observation remains true only to a point. What distinguishes photography from cinema is motion: "It is

movement (one of the greatest differences, doubtless the greatest, between still photography and the movies) that produces the strong impression of reality" (Metz 1974, 7). Beyond the differentiation I was trying to point out, namely that realism in cinema is genesitic while in literature it is ubiquitous but not intrinsic, one can observe "fixed" (i.e., detail from and within photography now turned into movement) realism in cinema, just as in literature. But here too there is a difference. In literary history the period of realism occurred in all Western literatures around the same time. Not so in cinema. According to one short history of cinema, films developed along two main tracks: with a content of omnipresent realism and with a content of realism in a hybrid or complementary periods (Casty 4). Classification and ordering into periods of films indicates that in the histories of cinema in various countries there have been several periods of realism (Casty *passim*). Such periods were, for example, the epic period in Russian cinema of the 1920s and the 1930s and the period of *Die neue Sachlichkeit* of the mid-1920s in Germany. Often, prevailing politics had a direct effect on cinema and this resulted in a realistic period. For example, the period of Socialist Realism in the USSR in the 1930s was a direct result of state control of all modes of communication including literature and cinema. Italian Neo-Realism, French Poetic Realism, Italian Newer Realism, etc., to name a few, show that realism in cinema is an ever present mode of expression. The occurrence of several periods of cinematic realism demonstrates at least one important difference in the comparative history of literature and cinema. When Social Realism became dominant in the theatre of the US, this form of realism was translated into cinematic realism. In this case, for example, the translation of Social Realism showed the indigenous nature of cinema. While in literature and theatre Social Realism obtained a deterministic character where man is either a victim of social pressures and powers or a slave of his own passions, in cinema society's power is only recognized (or even only recorded?) but not given decisive say. The individual and the individual's conscience is given the active and decisive role: "These conflicts postulate a dynamic interaction between man and society, with the individual allowed the possibility of recognition and efficacious action, or at least judged on the basis of this possibility. Thus from this Realist perspective, social problems can be understood, the alternatives clearly evaluated, the choices judged, and change implemented" (Casty 101).

Of course, this shift in dominance of society's power in literature to the individual's possibilities in cinema may have many reasons such as a cinematic focus on the main actor, or it may be a reception/audience orientation in a context of didacticism, or simply a cinematic decision to propagate the

importance of the individual in American life which would indicate the institutional content of cinema *per se*. However, with regards to the relationship of literature and cinema, I consider the shift as a paradigmatic case of cinema's establishment as an indigenous form of art. The shift means that cinema was able to absorb a type of representation (realism) and at the same time it was able to create something new. In cinema — in a quasi reversal of a mechanism found in literature — realism was not an *ipso facto* aim or else the work contained no creativity. Just as the description of Petrovitch's fingernails functions as realism, not *ipso facto* but in conjunction with other parts and the whole of the text, detail or fact alone do not carry realism in cinema. A similar thought was formulated by Pudovkin, who maintained that realistic detail is important to augment the potential expressiveness of the film's content but not as slavish (and therefore meaningless) imitation of naturalism (Casty 16). This idea frames one of the reasons for repeated returns to realism in cinema. Another, and perhaps more prominent reason is the given historical, sociological, or political impact on society, which in turn, since cinema is more reactive and influenced by public reverberations, results in yet another period of cinematic realism. One statement by Bazin, for example, substantiates this suggestion: "Since World War II we have witnessed a definite return to documentary authenticity" (1971, 155). The demand for "reality" in cinema — a demand by the market (i.e., audience) — can be demonstrated in many films which, I hasten to point out, are not documentaries. *Z*, or *Missing*, to name just two, are fictionalized political films, but in substance they strive to be believable documentaries. And today, at least in North America, there is a proliferation of so-called "based on a true story" films, especially made for television. Clearly, there is a fascination with the cinematic dramatization of "true" stories and hence their fictionalization but under pretenses of "truth" — perhaps not unlike the Fact/Fiction configuration in literature I discussed above.

The genesitic nature of cinematic realism, that is, its *a priori* realism, is important and points to a basic difference between literary realism and cinematic realism. Bazin warns us against such a misunderstanding when he says that cinema is not only a "mode of expression by means of realistic representation, by a simple registering of images, simply an outer seeing as opposed to the use of the resources of introspection or of analysis in the style of the classical novel" but that the "vast majority of images on the screen conform to the psychology of the theatre or to the novel of classical analysis" (62). As an extension of my discussion, then, I would like to propose the some observations on the problem of realism in cinema, as follows. Irmela Schneider postulates that "while the

narrative literary text creates fiction as a described world, film creates an imagined exterior world as diegesis" (114). This is to be understood in the following sense. Cinema, as opposed to the literary text, contains *a priori* two kinds of realism: the impression of reality (its genesitic nature) and the perception of realism (by the audience). The impression of reality in cinema has to do with the genesitic nature of a film (Bazin 62), and with what makes a film a film: motion (Metz 1974, 7). In other words, a film is a construct of a diegesis (Metz 1974, 98) with two integral elements: 1) visual fields of motion and 2) sound (with the variable components of voice, sound, music). This understanding of cinema as a source of giving an impression of reality via motion and sound is radically different from realism in the sense of perception. It is on this level, where a film can be designated as containing cinematic realism or as containing, for example, surrealism or symbolism. The perception of realism is of course dependent on the first element of an impression of reality in the sense of Metz (1982, 56-57). As a second step, the perception of realism has to do with the viewer's perception (connotative and denotative) of the film, i.e., what the film represents. This second step exists also in literature in the sense that the reader will accept a text as realistic depending on his/her perception of reality. Cinematic realism thus converges with literary realism only after the impression of reality, which is non-existent in literature, has been processed. The perception of realism in cinema then depends on such elements as the degree of reality, which in turn depends on the subject matter, the accuracy of detail (historical costumes, facts, etc.), and an intention of realism. By intention of realism I mean the film's intention to convey its diegesis in such a way that the viewer is left with the perception that the content of the film depicts truth. This truth is not necessarily of costumes and location, but of what really happened, for example in the Vietnam War and as intended to show in the *Deer Hunter* or *Platoon*. Of course, this intention of realism in a film occurs by degree. The more actual facts the director employs, the closer the product comes to documentary, journalism, report, etc. The film as a whole must have room for creativity along with detail and fact, otherwise it becomes a documentary. Naturally there is room for creativity in a documentary (film) or even quotation (literary text). But again, this is a matter of degree. In the case of the documentary, creativity may be a factor but it can never be the focus. In "fictional" cinema and in the literary text the focus is creativity.

A literary text can represent truth and reality in an environment of creativity and so can a film. A film may represent reality to a higher degree than a literary text because the fictionalized product intrinsically and systemically incorporates

and explains reality, while pure fact exists in a vacuum. Both the fictional-written and the fictional-visual connect to realism through context measured by degree. Alfred Estermann explains:

> the relationship of fictional poetic language to reality allows here for a double-sided description. On the one side is the poetic description "exact," it has its own domain that cannot be replaced with anything else. Names and naming are only poetically possible. On the other hand, poetic description is also "inexact." It only transmits on the whole and in the context an exactitude because all transmitted is self-created. Thus it is "incomplete," that can be verified by leaving the fictionality of a poetic text aside and by examining it with regard to "reality." This means that what inspires and dictates a poetic text can or may be based on "reality" but the poetic text is always "un-real." This it can achieve because of an "internal point of view" that is directed at the imagination of the reader in the first place. (423)

It is not the same in a film. A film reproduces reality, since it is "in the first instance a constructed matter ... and not life photographed" because "film reproduces reality not directly, it does not imitate life not exactly.... Formally, film deals with parts of reality because film is a form of photographic art ... that is bound to reality we are able to see. The parts of construction of film's fictionality are taken from a context of reality" (Estermann 424-25).

Previously, I suggested that realism in literature and in cinema contain similar mechanisms once the level of the impression of reality is passed. To reinforce the suggestion I advanced on a general and theoretical basis I would like to present two examples. My examples are not constructed in the context of literary realism versus cinematic realism because literary realism is all too well known and I do not think that it needs further elaboration. Auerbach's *Mimesis* or Werner P. Friedrich's *Outline of Comparative Literature* — another example from the classical repertoire of Comparative Literature — deal with both kinds of realism, the "eternal" and the "fixed" (period), more elaborately than is possible to discuss in this brief discussion; however, I should perhaps mention that I consciously avoided the inclusion of the Marxist School (Lukács) of realism because of its rigid class-struggle explanation. At the same time I believe that their methodology is employable for certain works. Rather, I will present two examples in cinema, where in both cases there is a connection to literature but where in one case I find *bona fide* realism, as postulated above, while in the other I do not.

Colonel Redl by István Szabó is such a *bona fide* film of realism. Not only because it has many realistic scenes, such as Redl's suicide scene, but because

the film as a whole is a realistic representation of life — or rather, of a segment of life — of Austro-Hungarian society just before the First World War in 1913. The French film critic François Forestier wrote: "Plumage, panache, and elegant behaviour camouflage social misery, intolerance, and the world's agony. The Monarchy is falling apart, authority disappears, and death waits for Redl. Finally, the film can be read like 'Bouvard et Pecuchet': the most elaborate description in an icy style, constrained like an officer's neck in his jacket, and, on a second level, the most ferocious indictment of an infamous epoch" (55). Thus, *Colonel Redl* is paradigmatic of "fictionalized" realism of a socially relevant historical interpretation. The task Szabó set for himself explains this well enough:

> *Colonel Redl* tells a simple story on the background of complex historical bases.... The historical context is the histories of Poland, Czechoslovakia, Germany, the Austro-Hungarian Monarchy ... the history of East Central Europe is terribly complicated, it must be told quickly and with precision. In my work, this means to help the viewer to understand. In other words, how to tell about feelings and attitudes, personal relationships, and anecdotes in this gigantic social movement. How an individual exists in that enormous belly of History and remain self. (Szabó, qtd. in Forestier 56)

The social tension — manifested in the process of Redl's ascent, his relationship with the aristocratic Kubinyis, life in the cadet military academy of Mährisch-Weisskirchen in Austria, where the majority of the Monarchy's junior officers were educated (see Székely), but also the representation of social behaviour and interpersonal relationships, etc., with the background of 1913 — give a realistic picture of the time. It would be logical to ask here, how could the film be realistic when, for example, Redl's biography was not followed? My answer is this: the film is not biographical but, more importantly, it is the overall representation of the historical, political, economical, social, etc., environment of the time. In this context the accuracy of uniforms and historical sites (detail) simultaneously serves as a mechanism for effective realism and to provide referential insights into the social environment of the time, such as the scenes of wedding arrangements for Redl or of his behaviour towards his sister in the Galician garrison. I understand this usage of historical and social historicity in context in the sense of iconical statement in context: "The iconic statements can be dissected into smaller units and detail and the denotative meaning can be identified with the reality code. However, a denotative meaning contains details only because it is placed in the context of an iconic statement" (Schneider 111). This mechanism occurs in *Colonel Redl* and, in addition to the mechanisms explained above, results in the viewers' perception of realism in *Colonel Redl*.

In relation to the film's genesis it is noteworthy to mention that the director, Szabó, considers himself influenced by literary realism. He explains that he was most influenced by Balzac and Roger Martin du Gard (qtd. in Forestier 56). Thus, we have here a clear case of intention of realism.

In my second example, Kurosawa's *Ran*, the same cannot be said: this film is not a film one can understand in the above context of realism, although it undoubtedly contains realistic scenes (i.e., impressions of realism). The difference between *Colonel Redl* and *Ran* in relation to realism lies not in *Ran*'s theme since both are historical films, although historical distance (twentieth century in *Colonel Redl*, sixteenth century in *Ran*) may contribute owing to a lack of background knowledge on the part of the audience. But neither does the difference lie in the cultural setting. I do not believe that the average or even above average North American or West European spectator knows more about Austria-Hungary than about sixteenth-century Japan, or vice-versa. Rather, the lack of realism in *Ran* lies in the film's lack of perception of realism: "Kurosawa saw his historical films always as a continuation of theatrical tradition. The deep engraved mask of the emperor with his flowing grey beard, the smooth porcelain faces of the women with their black eyebrows, the parrot-like costume of the clown — these are stylistic means of Noh theatre just like the rhythm of the bamboo drums and the whining sound of the flute" (Jenny 151). Both the interference from another medium — Noh theatre — which gives *Ran* a different quality of representation, and its inherent "larger than life" nature, disallow *Ran* to contain both perception and intention of realism: "Kurosawa loves the theatrical exuberance of costumes and exaggerated movements, and overpowers *Ran* not by theatrical animation but by the succession of the rapid frames of pictures" (Jenny 151). Of course, theatre and its influence in *Ran* must be understood as the influence of a specific kind of theatre. The influence of Noh theatre is naturally different from a situation where the film is influenced by a play from the US period of Social Realism, for instance. The influence of theatre is also obvious in *Ran*'s thematic relationship to Shakespeare (Jenny 151), thus further distancing it from both perception and intention of realism.

Again, it is appropriate here to call upon the argumentation of the Russian Formalists in their "disproving" of realism in Gogol's *Overcoat* see (Ducrot and Todorov 261). In *Ran*, more so than in the *Overcoat*, the continuation or interference of a genre's tradition indeed determines the type of representation. In the case of *Ran* the interference occurs from a non-realistic genre, in the case of the *Overcoat* the description of Petrovitch's fingernails establishes a new type of representation. In the case of *Colonel Redl* such interference, i.e., theatre, does

not occur. But it could have. Szabó mentioned himself that his film was originally inspired by a play by John Osborne, "A Patriot for Me" (see Cowie 170). However, Szabó perhaps borrowed a theme but he stopped there, and then created a film in which the central issues and their representations are different from those in the play. It is for these reasons that *Colonel Redl* contains all three elements I proposed to explain cinematic realism.

To sum up, while it is obvious that literature and cinema are two different media of communication — one written and passive, the other visual and active (moving) — the mechanisms which are employed to represent reality are similar in both. In literature realism occurs in two forms, in an ubiquitous and in a fixed (period) form. In cinema realism is an *a priori* matter, which I would equate with literary realism's ubiquitous presence. In cinema realism then is further developed by a perception and an intention of realism. Depending on the degree by which these tenets are implemented we will rate a film's realism content.

Following from the problematics of realism in literature and cinema, the question of adaptation of literature to cinema, in particular the novel, has been a frequently studied problem. George Bluestone in his 1966 book, *Novels into Film*, came to the general conclusion that "an art whose limits depend on a moving image, mass audience, and industrial production is bound to differ from an art whose limits depend on language, a limited audience and individual creation. In short, the filmed novel, in spite of certain resemblances, will inevitably become a different artistic entity from the novel on which it is based" (64). For many literary scholars, this view of different artistic modes is brought further by the claim of incompatibility and the rejection of the possibility of successful adaptation of narrative such as the novel to film. Roland Barthes, for example, in his *S/Z*, denies the successful adaptation of the novel to film. However, he bases his judgement of this incompatibility of artistic forms on the difference of the real in the novel and in film:

> In short ... what we call "real" (in the theory of the realistic text) is never more than a code of representation (of signification): it is never a code of execution: the novelistic real is not operable. To identify — as it would, after all, be "realistic" enough to do — the real with the operable would be to subvert the novel at the limit of its genre (whence the inevitable destruction of novels when they are transferred from writing to film, from a system of meaning to an order of the operable). (80-81)

On the other hand, the adaptation of literature, in particular the novel, to film is historically one of the main occupations of the film industry (Bluestone 3; Andrew 10). What I am interested here is a partial reason for the suggestion of

the incompatibility of novel and its adaptation to film. In the following discussion, I will approach the problem by examine mimesis in the novel and mimesis in film, based on and developed further from my theoretical outline presented above.

The terms reality and mimesis in literature are normally differentiated. Here I will use both terms interchangeably, following Scholes and Kellogg's "The Problem of Reality" (371-84). In their study, Scholes and Kellogg differentiate between the representation of reality and the illustration of reality (373). It is the definition of the representation of reality that I understand as mimesis and, for my working methodology, reality. As a point of departure I would like to state that the meaning of reality in literature cannot be understood in a naive manner such as an "accurate account of reality" or as a detailed description in the narrative, like the description of Petrovitch' fingernails in Gogol's *Overcoat* (Bernstein 239; Ducrot and Todorov 259-63). Reality in a literary text is incorporated, both as far as the novels of nineteenth-century Realism and novels of modern literature are concerned, in what I understand to be mimesis as simulation. What, then, are the characteristics of the "realistic" text? As mentioned before, reality in the novel, or in literature in general, cannot be understood as entropy (linear correspondence; sameness). Following the postulate that reality in fiction, that is, in a literary text, can be inserted in part(s) or as a whole as simulation whose product is a model (Rapp 141-42; Nemoianu 1984, 288), I argue that mimesis ultimately never signifies entropy but rather a construct which stands for reality. Rapp borrowed the concept of simulation from the natural sciences and applied it to explain mimesis in literature:

> In this mainly human sense simulation is the exploration of processes within a system by transferring some of its parameters and strategies to the analogue. The reason for doing this is the non-availability of the original system, either because it is too large to handle (like the solar system or the economy), or because it is dangerous (like war), or because it is resistant to experiment (like human beings in many situations). But representation depends on selection: a simulating pattern is obviously less complex than the simulated one, it reduces "irrelevant" factors and goes straight to the essentials, these being selected for their truth-value from the point of view of the required exploration. (142)

Similarly, Nemoianu explains the model which stands for reality in the context of the sociology of literature: "A human model is a human type prevalent in a period of time and often encountered in its literary works, such as the 'Knight' in the Middle Ages and the 'Courtier' in the Renaissance. These 'human models' serve as a focus for the social aspirations of large or decisive segments of society

and in turn shape the cultural manifestations of a society, as well as other areas" (288-89). It is in this sense that Flaubert's statement — Emma Bovary lives in all of us — is insightful. In other words, mimesis is achieved/it occurs, when an intention of simulation on the part of the author takes place and when the reader manifests perceptibility. Although Colin MacCabe argues for the "revolutionary text" of programmatic Marxist dimensions, his definition of the realistic text is useful because his definition suggests an interesting view that connects literature and film. This connection enables me to discuss the adaptation of realistic texts to film. MacCabe defines the realistic text thus: "A classic realist text may be defined as one in which there is a hierarchy amongst the discourses which compose the text and this hierarchy is defined in terms of an empirical notion of truth" (8). A similar definition is put forward by David Lodge: realism in literature is "the representation of experience in a manner which approximates closely to descriptions of similar experience in nonliterary texts of the same culture" (25). I think that the essential correspondence between these definitions of the realistic text and the definition of it as a model via simulation is the view that there is some kind of analogue referencing occurring from outside the text into the text. To this I would like to add the reader's aptitude and/or willingness of perception which completes the notion of the existence of realistic text.

These definitions of the realistic literary text define that the location of the model of reality is in the narrative. It is thus perhaps not surprising that the main connective feature between literature and film is the mode and mechanisms of the narrative (Cohen 1979, 92; Klein 1980, 37-45). It is, therefore, the narrative in the first instance, both in literature and in film, where I locate the question of transposition of realist codes from one medium to the other. However, before I discuss some aspects of this transposition, I will further develop my discussion of above with regards to realism in film, as follows. Paul Willemen defines reality in film with the proposition that this occurs in two stages: first, in the "assembly of a series of objects in front of the camera, or, alternatively, the locating of a place where the series of objects required can be found," and second, in "the application of cinematic codes onto these objects, transforming them into a filmic discourse" (52). The first stage implies the *a priori* reality character of film in that film shows us objects visually, while the second stage invokes the narrative, that is, the way the objects are shown in their construction of a story. It is within the first stage that the where simple codes of the realistic text are transposed. At this point of the adaptation process the proper costume, the relevant geographical location, the pertinent tool, etc., will be translated into real, i.e., visual objects. It is obvious that although this stage is an important one

in the adaptation of a realistic text, it is nevertheless a more or less mechanical process. Similarly, the second stage in MacCabe's framework, the location of the narrative, is conceptually similar to the proposition I attempted to describe in the discussion of the realistic text — namely that it is a model of reality that makes a literary text a realistic text. Williams writes that, "in the cinema there can only be a representation of reality" (41). I understand this however not as radically as Christopher Williams, for example. The journalistic documentary or the science film approximates reality closer than a film that is an adaptation of a realistic text. What, then, are the problems of adaptation in the film version of a realistic text? Williams suggests that each era has its own particular focus where reality is drawn from. In other words, even when the exact dress of the house maid in *Emma Bovary* is considered paramount in the adaptation of a certain scene, a scriptwriter and the director of today would select perhaps another feature of the same scene than Minelli (1949), thus shifting the focus of reality. This selection is analogous to the mechanism of simulation in the case of the realistic text (40-41). In this context, Judith Mayne suggests that intertextuality occurs in both the novel and film: "what is understood to be real on the screen is the function of complex associations of different texts" (88) and thus this intertextuality, which has its own mechanism in the two artistic media, performs an additional task. Of particular importance is not just the fact that cinema may use some of the same references as novels, but that the novelistic itself has become, in cinematic narrative, an important element of narrative construction. One thinks immediately of the adaptation of traditional novels to the screen. The notion of intertextuality suggests, however, that the novel informs film narrative not just as a source adapted to the screen, but as an institutional reference. A novel is not simply transposed to the screen, but rather becomes one of the many texts to which the realist maker, like the realist author, refers (Mayne 88).

Bluestone's chapter "Madame Bovary" contains an in-depth analysis of the unsuccessful adaptation of the novel by Minelli (197-214). In his analysis Bluestone selected the well-known passage, previously analysed by Auerbach, of Emma's and Charles' meal (Bluestone 200-03; Auerbach 482-85). The main problem that Bluestone describes in the adaptation of this realistic text is a "modellistic" one. The text implies, by the employment of the plural (meal-times) that Emma's discontentment with her life is a result of repetition. This plurality cannot be shown in the film: "The film lacks the power of language to show habitual behavior" (202). The analysis is concluded with the statement that "attributes of language must be suppressed in favor of plastic images" (203). And here I would like to discuss the importance of the actor, which incidentally, does

not seem to be part of discussions about adaptations. The reader of the text, based on provided implicit and explicit data, builds an image of the characters of the novel, he/she encodes a model in his/her imagination. This model is, of course, translated into a physical reality by the actor(s) of a film. However, the selection of the actor(s) is of crucial importance so as to hit upon the individual who corresponds to the model in the text most. This becomes most complicated when the text does not provide a description of the protagonist and when, thus, the actor must be selected based on other textual components. The selection of the principal actor(s) then raises another question. How far does the image of the actor that already exists in the audience's perception influence the realist code that he/she embodies? In other words, Clint Eastwood could hardly act as Charles Bovary, while a Brigitte Bardot or Michelle Pfeiffer may well act as Emma. I am suggesting here that the realist code constructed from text to film in a protagonist involves a superimposed framework of reference which is independent of the immediate mechanism of adaptation. Ultimately, I would like to suggest that the issue discussed here merits further investigation for the domain of interdisciplinarity and the problematics of adaptation of novel to film, all within the Systemic and Empirical approach in its widest dimension.

Another element of adaptation that specifically creates problems from text to film is interior monologue. It is true that devices such as voice-over narration could partially eliminate the difficulty. However, when the protagonist narrates events, for example an occurrence at another time and another place, the filmic representation of such a narrative becomes another film, so to speak. This "divorce" of mind and what goes on in the mind is less of a reality model. In the novel the interior monologue takes place in an unseparated manner. The narration remains "interior." In the film this can be represented either by filming the contents of the monologue or by simply recording the actor's voice. The latter of course is not filmic and may prove uninteresting for the audience. Filming the monologue's content ruptures the novelistic unit and thus the adaptation fails. Ivanov in his chapter on interior monologue describes Eisenstein's work on *An American Tragedy*. The interior monologue of Clyde, his psychological preparation to murder Roberta, is translated by Eisenstein in the film by a succession of connective images: "on the screen various pictures blink in and out: the room of Clyde, a busy street, a lake, the decrepit abode of Roberta, the residence of Sondra, machines in the factory, trains, the stormy sea, and each time Clyde's movements appear in contrast to the state of the surroundings in whose background he is shown (he moves quickly when the background is still and turns still when on the busy street)" (Ivanov 242).

However, Ivanov criticizes this solution and explains that it is too rationalistic and linear and cannot effectively represent what goes on in the mind (242). It seems to me that although later great film makers such as Fellini, Resnais, or Bergman borrowed Eisenstein's mode of representation, none succeeded — exactly because of the above mentioned reason. The construction of the interior monologue, involving the "travel" of the mind in physical reality, result in the creation of almost totally independent scenes while pretending to remain in the same place. And this is attempted by a sequence of images, i.e., a rational structure. All this does not happen this way either in reality or in the realistic text. Siegfried Kracauer analyses another Bovary adaptation, the film by Renoir, in a telling chapter entitled "Uncinematic Adaptations" (242-44). He defines the notion of the uncinematic adaptation by the example of Bresson's adaptation of Bernanos' *Diary of a Country Priest* (242). Because the essence of the book, the religious being of the priest in all its complexity cannot fully be translated to the film, it is a failure. Kracauer admits that certain aspects of the priest's religious being are represented in the film — but the whole essence of the text cannot be rendered. In Renoir's *Madame Bovary* the filmic representation fails on "a plethora of verbal images and language-bound observations as remote from camera-reality as are Proust's references to the Gregorian chants" (243). Kracauer sees the problem of the translation from text to film in the functional alteration of episodes and images. While in the novel these are an integral part of the narrative, in the film they "serve either to fill a gap between the units of the intrigue or to sustain its patterns of meanings" (244). And Gabriel Marcel in his critique of Claude Autant-Lara's adaptation of *Le Rouge et le noir* comes to a conclusion similar to that of Kracauer on the *Diary of a Country Priest*. He maintains that it is the interior life of Julien Sorel that could not be translated to the film (168-69).

These specific areas of problems in the adaptation of a realistic text to film are larger than "codes." However, they become codes once they are manifested in particular episodes in a particular situation of the translation. For example, the code of space becomes a problem (this time solvable) in the adaptation when in the film *Der Tod in Venedig* Aschenbach travels from Germany to Venice. The physical move is implied in the text, but in the film it must be signified by codes of the changing environment. That is, the representation of the German environment has to be replaced by the Italian one. Such elaborations on specific problems of adaptation of the realistic text to film are the natural trouble spots which result in statements like that of Barthes that "the novelistic real is not operable" (80). In conclusion, I would like to touch upon a perhaps more basic

(in the sense of a subtext) problem that renders the translation of realist codes problematic. If the realistic text is constructed of models of reality via simulation of reality, the adaptation of a realist text is "simulation" twice removed from reality. This is in addition to the inherent reality construct of the film, that is, its physical visuality. In another sense however, the adaptation of the realist text rests on the assumption that the realist text *is* reality. It seems to me that the main problem of translating the realist text to film lies somewhere in this area. The film, as an *a priori* reality construct must absorb the paradox of reality representing reality which in truth is already a representation of a reality. In addition to this complicated configuration comes the perspective of acting, that is, the simultaneous representation of oneself and the role.

The theoretical bases in a comparative, systemic, and intra-disciplinary framework as developed and applied here will be particularly useful in an application to Alfred Döblin's novel *Berlin Alexanderplatz* and in its filmic adaptation by Rainer Werner Faßbinder. It is an accepted view in the secondary literature that neither the novel nor its adaptation are works of clear-cut realism. This is evident, for example, by the literary historical classification of the novel as a work of both symbolism and realism (Friedrich 381) and as a work containing significant elements of expressionism (Richard 138). In the case of the film, the same is also evident particularly by the contents and structure of the "Epilogue." For my theoretical bases, in addition to basic aspects of the Systemic and Empirical framework, aspects of my methodology are drawn on a theoretical framework proposed by Benjamin (Harshaw) Hrushovski — another conceptual representative of the systemic approach although not of the empirical — from the Tel Aviv School of Poetics. Hrushovski builds an argument that internal and external Fields of References can explain the relation of fiction to the historical world, to nature, to theories, beliefs and ideologies, as well as to other texts (250). "Fields of References" are larger semantic units, or even one large semantic reference or theme of the text, while "frames of references" are smaller semantic units in the text. In Hrushovski's definition: "A frame of reference is any semantic continuum of two or more referents that we may speak about: it may be a scene in time and space, a character, an ideology, a mood, a state of affairs, a plot, a policy, a theory, psychoanalysis, the wind in autumn trees, the mountains of Corsica, etc." (230). Concisely put, then, a frame of reference is a unit of reference, something that has a single level meaning while a "Field of Reference is a large universe containing a multitude of crisscrossing and interrelated frames of various kinds. We may isolate such Fields as the USA, the Napoleonic Wars, Philosophy, the 'world' of Tolstoy's *War and Peace*, the

world today, etc." (231).

While frames of references as individual units put together become the construct of a Field of References, both of these concepts can be stratified further. I should note at this point that I am not following Hrushovski's theoretical framework exactly because I think that there are some inconsistencies in it. I do not intend to rework the whole framework. However, by elaborating some of the inconsistencies I observe in the framework, I am able to use the framework for my application more advantageously. Basically, there are internal references and external references both in the case of frames of references and fields of references. Hrushovski writes that "The interesting thing about literary texts is that they construct their own Internal Field of Reference while referring to it at the same time" (232). External Fields of Reference are, according to Hrushovski, essential for the literariness of the literary text:

> If literary texts simply constituted Internal Fields of Reference, separated from the world, we could call them "fictions" and limit our analysis to their internal structure. This, however, is only half the story. Works of literature are usually not pure "fictional worlds," their texts are not made of mere "fictional" propositions or of a pure "fictional" language. Meanings in literary texts are related not only to the Internal Frame (which, indeed, is unique to it) but to External Frames as well. This double-layered nature of literary reference is an essential feature of literature. External Fields of Reference are any Fields outside of a given text: the real world in time and space, history, a philosophy, ideologies, views of human nature, other texts. A literary text may either refer directly to or invoke referents from such external Fields. This category includes not only such obvious external referents as names of places and streets, historical events and dates or actual historical figures, but also various statements about human nature, society, technology, national character, psychology, religion, etc. (243)

This level of referencing — and constructing — is where the reader and viewer is able to determine elements of realism. This is where the reader's or viewer's (the audience in general) perception of realism happens (see above). Beyond the internal and external frames and fields of references the literary text contains "Regulating Principles that dominate a text or parts of it" (233-34). Hrushovski understands the regulating principle as an *a priori* state of the literary text. A regulating principle — a polyvalence convention — could be a point of view, circumstances of utterance, genre, stance, etc., toward the audience. In other words, the attitude and kind of text determines in what sense the reader should take the meaning of the words. Here again, as previously in the case of the frame of reference, I think that Hrushovski's framework is in need of further elaboration. It seems to me that the definition of the regulating principles should

be defined either as a unit-oriented concept (e.g., tone of voice), or as a large, universe oriented one (e.g. genre). It cannot possibly be both. Thus the construct "Regulating Principles," "Sense," and "Frame of Reference" should be understood applicable to Internal References. The Regulating Principles are of course in relation to the various categories of references. These various categories of references "begin" by Referential Grounding. I suggest that while the Regulating Principle is a more grammar/form/language-oriented concept, Referential Grounding is a meaning-oriented concept. Hrushovski designed four possible categories of Referential Grounding: "1) a historical time and place (in novels and short stories by Balzac, Stendhal, Tolstoy); 2) the weather, season or time of day (in Turgenev's novels, Joyce's short stories or haiku); 3) a mythology or national perception of history (in Greek tragedy, Biblical stories, Russian bylinas); and 4) a combination of these (in T.S. Eliot's *The Waste Land*)" (246).

These categories of references, the Regulating Principles, and Referential Grounding are components by which a narrative is constructed. In other words, a narrative may be understood as a construct with mechanisms moved by a referential framework. It is obvious that in Hrushovski's framework External Fields of References and external frames of references, or even Referential Grounding are constructs about or of realism. It is of course important to keep in mind that an External Field of Reference, e.g., Paris, "is never the real, physical city we point at, only the 'absent'... 'Paris'" (234). In other words, the mechanism of the narrative in literature translates the reality of Paris via the External Field of Reference "Paris" into a literary, i.e., fictional, Paris. I use the term "mechanism" because this translation of reality into realism is a matter of degree. When Döblin pasted actual news clippings into the text of *Berlin Alexanderplatz*, he obviously used elements of reality — provided we accept the "reality" of news items. These also have a narrative, are authored, and therefore are prone to be "fiction" to a certain degree — but because he was creating a novel, the reality of the news clippings, in the mechanism of the novel's narrative, became "fictional," and at the same time a manifestation of literary realism (for Döblin's usage of news items, see Müller-Salget 117-35, 122, and *passim*).

For my application, I will use the previously introduced notions of perception of realism, the impression of reality, and the intention of realism. Further, I will analyse Döblin's *Berlin Alexanderplatz* and Faßbinder's *Berlin Alexanderplatz* as to their usage of External Fields of References as indicators or manifestations of realism in the narrative. First, however, I shall offer some observations which

reinforce the possibility and feasibility of an analysis of realism in the narratives of the novel and the film. By the possibility and feasibility for an analysis of realism in Döblin's novel and in Faßbinder's film I mean extra-literary and extra-cinematic information, that is information not found in the respective narratives. Such is the information I provided above concerning the usage of newspaper clippings by Döblin. It is complementary and extra-literary information when we know that Döblin used actual newspaper clippings for the novel, which then appear as integral parts of the narrative. Döblin was a physician who practiced medicine in a lower-class suburb of Berlin (Prangel 270). As a physician, he could self-assuredly use medical, scientific, and bureaucratic discourse in his novel (Schoonover 12-20; Strelka 37-53). Döblin's familiarity with Berlin's geography naturally originated from his life in that city. But he also meticulously prepared accounts and descriptions of local occurrences such as traffic, renovations, names of stores and bars, and the like (Prangel *passim*; Ludwig 239). In the case of Faßbinder, he was fascinated by the history of turn-of-the-century decadence and aspects of *Jugendstil*, and his works are characterized by political didacticism. His interest in decadence may be one explanation for the film's strong surrealistic content in the Epilogue. These aspects, although extra-literary and extra-cinematic, may be considered within the parameters of Hrushovski's Referential Grounding concept. In a sense, the concept of Referential Grounding could include an "external" element, in addition to its primary function. This way the transmission of reality into literary and cinematic realism can be followed or at least a possibility can be established. Of course, the analysability of the processes and mechanisms of realism in literature and film is best made possible by the usage of external frames and fields of references. It is also through this process that "A statement about the External Frame of Reference may be slanted or false; we do not judge the aesthetic value of the novel by the truth value of such statements. But its external truth value is not immaterial for an interpretation" (Hrushovski 247).

Döblin's *Berlin Alexanderplatz* is a hybrid genre and text and in his oeuvre it has the least amount of expressionism (Richard 138). But it still has enough elements of expressionism so that the novel is often understood as a hybrid between realism and symbolism (Friedrich 336, 381). At the same time the novel is understood as a critical *Zeitroman*, a critical chronicle of a specific time and place of German history (Ludwig 239). In comparison, Faßbinder's *Berlin Alexanderplatz* was originally made for television although there is also a shorter film version. The television version consists 13 episodes and an Epilogue, with a length of 15 hours and 21 minutes (see Rentschler 305; Video casette

information). Faßbinder's work is a very close adaptation of the novel, but at the same time it is more than that. Owing to the different media, writing versus motion and sound, the narration of the story often expresses more and at the same time less than what was possible in the written text. Additionally, Faßbinder put much of his own personality and his personal *Weltanschauung* into the film. This is true not only in *Berlin Alexanderplatz* but in all of Faßbinder's 38 films (see Roud). Many of Faßbinder's themes in his oeuvre are reminiscent of themes developed in Döblin's novel, such as the slaughterhouse scenes, which dominate his film *In a Year with 13 Moons* (Roud 288) and are prominent in the Epilogue of *Berlin Alxanderplatz*. Faßbinder's bisexuality (Thomsen 8) whose filmic expression found an outlet in *In a Year with 13 Moons* and in *Querelle de Brest* (an adaptation of Jean Genet's novel) appears also in *Berlin Alexanderplatz*. However, the protagonist's (Reinhold) homosexual experience in the prison as described in the novel (458) is in the film alluded to only. In the film, Faßbinder expands the allusion of three subordinated clauses of one sentence into a visual depiction of the homosexual relationship and adds a dialogue to it. Another, but perhaps most important analogy between Döblin's and Faßbinder's work is the significance of the novel as an *a priori* socio-critical text expressed via personal relationships: as Richard Roud puts it, "Faßinder was primarily concerned with micro-politics, with power relationships between people on the most intimate level" (288).

Since Referential Grounding is a sort of an *a priori* element in the reference structure of Hrushovski, it may be noteworthy to mention that the title *Berlin Alexanderplatz* itself may be regarded as Referential Grounding not only because it refers to an existing geographic location, but also because the geographic location and its Field of Reference build an analogue and identification with the geographic and social content of the narrative: the Alexanderplatz was located in the East of Berlin and was a poor working class neighbourhood (Strelka 45). External frames and fields of references occur in both the novel and the film. Some of these frames and fields of references are "constants" because they occur repeatedly. Such a constant is the recurring use of geographical names and locations. The use of the geographic constant as an external frame/field of reference is different in the film from the novel. In the novel the geographic names, the description of a tramway route, the pinpointing of an event at a particular streetcorner, for instance, all are interwoven with other elements of the narrative: "On the Elsasser Strasse they have fenced in the whole street leaving only a narrow gangway. A power engine puffs behind the billboards. Becker-Fiebig, Building Contractor Inc., Berlin W 35" (55). In the film these

constants of frames and fields are limited, "un-focussed," but implied. In contrast, in the novel the reader's attention is often drawn to external frames of references such as Berlin-Ost around Alexanderplatz and this can be somehow visualized through Franz's odyssey and through the events themselves. In the film we know that we are in Berlin. But that is all. Since we are focusing on the events around Franz when he (or another protagonist) moves in locations where a geographic location of Berlin is the background, we do not realize that geographic background — it is "un-focussed" because of the focus on the motion part of the scene, e.g., Franz. There are no panning shots in the film where the camera follows the route of the tramway by counting the stops and the passing streets as this occurs in the novel.

Another constant frame of references is the protagonists' speech. Both the novel and the film make elaborate usage of Berlin-Deutsch. But here too, the novel contains a larger amount of Berlin-Deutsch than the film. Since in the novel narration between dialogues (interaction between actants, or a monologue) occurs by description (discourse), the Berlin-Deutsch is often carried over into the connecting text. The linking between dialogues in the film happens by the movement of the camera from physical object(s) to physical object(s). Thus, language, written or spoken, is superfluous. Consequently, in the use of speech, external frame of reference is reduced to situations of speech by the actants. It is true however, that in the film a voice-over narrator is used for selected elements of the text such as the narrator's shorter re-counting of Franz's thoughts or events that occurred with him. Often statistical data such as the slaughter house details are told in the film by a voice-over narrator, in addition to visual telling.

Both the novel and the film contain political constants of frames and fields of references. The novel and, even more so, the film — owing to the systemic element we are aware of, namely Faßbinder's political ideology — can be considered socio-critical works. The critical body on *Berlin Alexanderplatz* negates that the novel is explicitly a *Gesellschaftsroman* although admits that "we do not have a straight-forward criticism of society, but have such throughout implicitly" (Strelka 45). I think that *Berlin Alexanderplatz* the novel is a socio-critical novel and it is generally accepted that "*Berlin Alexanderplatz* ... [is] the only major German novel of the city and the proletariat" (Strelka 45). In other words, the fact that the novel was apparently the first work in German literature which had both content and perspective focussed on the working class make it a socio-critical novel. It is true however, that the critical voice is not socio-critical and political only. The individual's psychology, the human

experience is a strong element. This two-sidedness of the novel creates, in addition to the above explained mechanism of the perception of realism, an added dimension of this perception. The same is true for the film. But I should like to reiterate that I do not intend to overemphasize the perspective or content of realism of the novel or of the film. I merely propose a reading of the novel, and viewing of the film, as works containing significant elements of realism.

As said, although both the novel and the film are not rogidly and outspokenly socio-critical, they are so indirectly — and so beyond and in addition to the novel's *a priori* status as a socio-critical work. As such they clearly contain explicit frames of references as well as fields of references in the socio-critical and political context. One of the largest Fields of References in the novel is the speech held by a critical socialist on the shortcomings of the Weimar Republic. The film employs this segment as well, in episode 10. Another example of social criticism is contained in the description of the apartment house's tenants. The narration of the various professions intertwined with stories of these people's personal lives is effectively constructed in the film. Instead of an impersonal narrator (e.g., the voice of the author) as in the novel, in the film the narration is done by the woman, Mrs Greiner. First she tells about the people in the house when Franz comes to pick up more beer, then her voice follows Franz into his apartment after he leaves Mrs Greiner. The effect is that we "see" the dwellers with the eyes of Franz but with the voice of Mrs Greiner. The narration itself, done by the working class Mrs Greiner, who later will be arrested for accessory to robbery, is full of negative references about the life-style, the standard of living, and behaviour of the apartment dwellers. The critical voice comments not only about people higher on the social ladder, such as the lawyer. It also comments on people who belong to the same social stratum as Franz or Mrs Greiner, namely the proletariat.

One of the most poignant internal as well as external frames of reference in both the novel and the film are the scenes about Franz' relationship with the Nazis. Of course, this appears to us poignant today because of the significance they obtained by the events of the Second World War. However, it is important to note that even without this retrospective significance the Nazi references figure poignantly in the novel. Owing to Faßbinder's well-known personal and generational relationship with Germany's Second World War history, the Nazi scenes obtain particular dominance in the film, especially in the Epilogue. The frame of reference to Nazi history from within Franz' relation to life is perhaps one of the most important frames because it shows the interrelationship of social criticism and individual life. Franz' selling of the right-wing magazine *Völkischer*

Beobachter and his clash with his former Socialist friends attest to this. Döblin's usage of collage in the form of news items, and more rarely in the form of radio but also his incorporation of such politico-historical frames into the narrative (e.g., Franz' dialogues) often refer the reader to 1928 political history. Since these frames occur in the novel in the narrative of the author's voice in most instances, or in collage, the film makes less usage of it. These frames occur however, at times in the background in radio or in the narrative by a spoken background narration.

Fields of references occur in the novel and in the film often by analogies, that is, the social and living situation of the working class of the time is "realized" by examples provided by analogies. An example for such a field of reference is the description of a news item of murder and its understanding by members of the working class frequenting Ede's bar. Similarly, Döblin's description of the medical profession in his contemporary Germany occurs by the analogy of the description of the mental institution in his time. This analogy exists in the film prominently. The critique of the medical profession and of the prevailing dominance of outmoded theories and treatments is exploited both in the episode parts as well as in the Epilogue. Another of the constant frames of reference is the "whore Babylon." In the novel, the frames of the whore Babylon occur through an impersonal narrator and this suggests that the whore Babylon is not a frame but a symbol. In the film, the narrator obtains physical shape in the actant who represents the owner or manager of a street bordello near where Franz lives. Schoonover writes that "the most spectacularly grotesque embodiment of external, alienating powers aligned up against the single individual is the whore of Babylon. She is the city, the world order which is both attractive and virulently destructive. She symbolizes an alienating order over which Franz must triumph before he 'sees'" (229). At the same time, it is of note that the city itself is one of the most important themes in the literature of the modernist period (Bradbury 96-104). Thus, it is in this sense that I can designate the whore Babylon as an external frame of reference although at first it appears to be a symbol instead. Because this external frame of reference refers to a symbol employed at the time by many modernist writers not only in Germany, but also in England, Austria, and France, its symbolic content obtains at the same time the function of a Field of Reference as well.

Quotations are frequent in the novel. This is impossible to recreate in the film, although a few crucial examples have been preserved by other means, such as the prostitute reading the passage on causes of impotency. Siegfried J. Schmidt considers quotations an important element of realism because "the occurrence of

quotations in 'literary works' can be regarded as a device in which the problems of reality and construction are focused in exemplary fashion" (1984, 269). This of course reinforces my postulate that a frame of reference is a building stone of the perception of realism. In the film, music (sound) as an element of both impression of reality and perception of realism can constitute either a frame of reference or a Field of Reference. The element of music becomes such, that is, an element of the perception of realism, when it refers to, for example, contemporary music. In the film, this is done in several instances. Richard Tauber is singing a song by Moritz Moszkovszki, the "Liebe kleine Nachtigall," or, in the Epilogue Wagner's "Liebestod" from "Tristan und Isolde" is sung while intercut with scenes of dark and empty concrete rooms with meat hooks — an obvious frame of reference to the Nazi torture chambers in the concentration camps. The theme of the scene coincides with the thematics expressed by the content of the songs: it is well known that Nazi Germany propagated Wagner's music because of its inherent laudation of German mythology and German mythological greatness.

As I suggested previously, the frames and fields of references in the novel and in the film create the perception of realism. However, some of the frames and fields do not seem to be integral parts of the narrative in the novel. For example, statistical data or news items are orthographically separated from the body of the text by separate paragraphing. By the mechanism of internal referencing in frames and fields, these passages still relate to the main body of the text. Thus, even these separate frames and fields ultimately form an integral part of the narrative and create the perception of realism of the novel. Does the film narrate realism in the same way? I think that the above examples indicate the contrary. In addition, the function of the frames and fields of references as elements instrumental in creating the perception of realism of the film is much more limited. By the intrinsic focus (impression of reality) on motion (the actors), the perception of realism is shifted in the film from the significance of the frames and fields of references to motion, that is to the actors. In other words, the personal discourse — the stories of Franz, Reinhold, Mieze, etc., and the internal referencing and cross-permeation of these stories — obtains a higher significance than frames and fields of references. In this sense the 13 episodes of the film create a lower level of the perception of realism than the narrative of the novel.

The film continues after 13 episodes with an Epilogue, not so in the novel. This is of some importance because the Epilogue in a way compensates for the lower level of perception of realism, although this compensation is highly individualistic and I am not at all sure if one could interpret it as a form of

perception of realism. Yet, it has a perspective of frames and fields of references which, despite their obvious surrealistic-symbolic construct, creates a perception of realism albeit in a limited way. The Epilogue contains transpositions and reworked elements of occurrences from the 13 episodes. The symbolism of the Epilogue has one main Field of References and that is its referent of the Nazi horrors of the Second World War. This Field of Reference, although it sometimes has clear built-in frames of references — such as Nazi paraphernalia — cannot be considered as a reference of the perception of realism. On the other hand, I said that the Epilogue compensates for the lack of perception of realism because it is in itself a Field of Reference to the mental state and questions of post-war leftist German intellectuals: the questions and ·ɔrments Faßbinder incorporates into his Epilogue one can find in Günter Grass, or Heinrich Böll, or even in popular novels of such writers as Johannes Mario Simmel and, in general, in much of German general social discourse.

Since perception of realism is of a lesser degree in the film, it follows that the intention of realism is also limited. But there are elements where the intention of realism is detectable. For example, the scene of Franz' accident clearly shows intention. When Franz rapes Ida's sister Minna, the camera focuses on Franz' face experiencing sexual pleasure. This is of course only implied (if at all) in the novel. I would like to point out, however, that here we are confronted with a basic problem of the concepts of impression of reality and perception of realism in film. In the film, the viewer sees the pleasure on Franz' face but since it is an actor who acts the sexual pleasure we do not know what 1) the actor's face looks like when he in reality experiences sexual pleasure, and 2) we do not know what Franz' face might look like in reality — since he is a fictional figure. In the film this scene nevertheless allows for a perception of realism because the sexual act is realistically re-enacted. The same situation occurs in the scenes (flashbacks) of Ida's murder. Perception of realism does occur in the film, beyond the level of impression of reality (subject matter determined by the novel, accuracy of historical detail, site, costumes, decor, etc.) through the mechanism of frames and fields of references. However, in comparison to the novel, it occurs in a much limited manner. From the construct of the Epilogue we can deduce that this was done consciously by the director, and it not a result of technical deficiencies, although in some instances frames as well as fields in the novel would have been difficult if not impossible to transfer.

In conclusion, I think it is possible to read *Berlin Alexanderplatz* the novel with a focus on realism. I attempted to indicate this by showing some of the many examples of external frames and fields of references found within this

novel. The film, owing to its different structure of communication and to choices made by its director, makes less use of external frames and fields of references and focuses more on the symbolic contents of the narrative. This is very obvious in the épilogue, which is in many instances an extension of the novel with the director's symbolic statements about German history. While the film allows for realistic perception of its content only sporadically, owing to the *a priori* nature of film rooted in the impression of reality in conjunction with its limited content of perception of realism, I think the film conveys the feeling of the working class in 1928.

Further in the area of interdisciplinarity and Comparative Literature and here with regard to multi-disciplinarity as I defined above, I will now show the application of this type of inquiry in a case study where the literary text, a novel, can be analysed with the aid of pharmacology. I will demonstrate that the novel's thematic perspective — when analysed this way — will result in a dramatic reversal of established critical stands and practices of the novel in question.

Dezső Kosztolányi's *Édes Anna* (*Anna Édes*, 1926) is an important novel of interwar Hungarian literature, and Hungarian literary criticism and history generally assigns the novel canonized status (see Czigány 1984a, 314-15; Nemeskürty 1985b, 823; Szerb 519; in major European languages, the novel has been translated into French only [1944, 1992]). The novel is important because, as a literary text advocating justice and rights for the lower classes, it was written and published in a period of Hungarian history when the forces of the political right began to move Hungarian society toward an even higher level of exploitation of these classes. The novel represents not only insight into Hungarian society but also attests to its author's intellectual, moral, and literary (narrative) significance. In a brief summary criticism, the novel contains important and interesting aspects as a social text because it allows the reader a glimpse into a particular historical and social period and because its study reveals specificities as well as universals of social and human existence. The specific can be delineated as the parameters of the Hungarian nobiliary social system, the universal as the parameters of a woman's position who is exploited in a patriarchal society.

The novel begins with an episode from the collapse of the short-lived Hungarian Soviet in 1919 and ends at the time of social and economic consolidation in 1922. The timespan of the events described in the novel is about two years, ending with the murder of Mr and Mrs Vizy, by Anna Édes, their maidservant. The historical framework in which the events are placed is important. The economic and social consolidation of Hungarian society after the

defeat of the communists did not happen without a price. While the traditional exploitation of the lower classes appeared to continue at an even pace, in reality this social, institutional, and economic oppression of the disadvantaged became more pronounced. Within this environment the position of women has become perhaps even more precarious than historically viewed in previous times. The protagonist, maidservant Anna Édes, is thus doubly exploited and represents a prototype of exploited and oppressed women of the period: first, as a woman and second, as a woman of the peasantry employed in an urban setting. It is important to note that while her two-fold exploitation and oppression has been recognized in the critical corpus, both shortly after the novel's publication and later, in the period of official socialist realism (e.g., Bóka 27), her specific prototypical position as a woman has rarely been analysed in Hungarian criticism. This is clearly owing to the neglect of feminist literary criticism in Hungarian literary scholarship.

The aim of this application of the multi-disciplinary aspect of the Systemic and Empirical approach in the context of Comparative Literature is to establish some aspects of the novel from a point of view that takes into account the specificity of Anna Édes's position as a woman. At the same time, it will be argued that within the text's parameters of society and law, a medical factor has remained occulted owing to the lack of multi-disciplinarity in literary study mentioned above. It will become evident that with the disclosure of this medical factor a reassessment of the long-term and established reading of the murder becomes necessary, precisely from a point of view that takes into account the specific position of women in correlation with the medical factor. This medical, that is, pharmacological, aspect of the text has not previously been taken into account either in the text (i.e., the author himself consciously or subconsciously omitted to disclose its significance), nor in the various analyses of the novel despite its canonical status in Hungarian literature.

Let us now look at some aspects of the novel as a text with prominent socio-cultural narrative properties. Kosztolányi opposes the *status quo* of Hungarian society in his fiction and his novel contains, on various levels, a verisimilitude of the social reality of urban Hungary between the two World Wars. This enables the reader to gain knowledge of and a "feeling" about the society in question. The most pronounced and basic aspect of the novel, upon which many of the tenets of the description of the protagonists' interrelationships is built, is the following. For social scientists, historians, and literary critics, when examining almost any aspect of Hungarian society and culture, including literature and particularly the novel, the taking into account of the Hungarian nobiliary

infrastructure is a necessity. Until the radical political and societal changes after the Second World War, this infrastructure, or rather its "content," which permeated all aspects of Hungarian society, was seen predominantly in a positive light except in literature. There were exceptions however, such as Gyula Rácz' article of 1906, "The History of the Nation's Thousand Year-Old Suffering," in which he describes the nobiliary structure as the main reason for Hungary's backwardness, or the many entries in József Madzsar's *Társadalmi lexikon* (*Encyclopedia of Society*). Rácz, for example, writes:

> For a millennium all laws of the nobiliary constitution served one purpose: to secure for the nobility all wealth and power, political, social, and cultural privileges, to ascertain that all land belong to them only, that it acquire all privileges associated with this and that this happen without any burden to them. At the same time, the nobility made sure that all taxation for the maintenance of governments, the church, and society in general, will be ascribed to the defenceless working classes. (324)

Hungarian literature is a critical mirror of its society's nobiliary content. To cite one example, Tibor Klaniczay explains that although it was the nobility that was addressed in baroque Hungarian poetry and prose to save Hungary from Turkish occupation, this was done in a very critical spirit and tone (1985, 138-50). This critical spirit became particularly dominant later, in the literature of the novel of the nineteenth century where the nobiliary structure has become one of the major themes. The background of this critical position is self-evident: The development of the modern Hungarian educated classes parallels the development of the intelligentsia in other East Central European countries (see, for example, Raeff; Konrád and Szelényi). Thus, in Hungary in particular, Lucien Goldmann's socio-literary concept that most novelists came from the middle strata of society and consequently wrote for those strata, obtains special validity (12). At the same time, the novelist is a "problematic individual" (Goldmann 15) with a critical view of the middle strata he/she himself/herself originates from. Clearly, *Édes Anna*'s author focuses on a representative of the working class, but the implicit or explicit environment in which this protagonist is written to act, is that of the nobiliary social structure: the author consciously criticizes society for Anna Édes' fate. He does this in many ways. For example, the descriptions of Anna's position in relation to the representatives of society surrounding her are explicit critical postures. Anna's life, as it emerges throughout the story is that of oppression and deprivation. Anna is a peasant girl, who lost her mother at an early age. Her father remarried and Anna was forced to leave her home and to work. She was first hired as a nanny and housemaid by a middle-class family in

Budapest. But her first experiences as the country girl in an urban environment were not all that negative. This, however, draws more attention to her situation later. There are several references in the novel referring to her "happier" days, before her employment by the Vizy family. These pre-Vizy days, as a nanny for the Bartos and before that the Wild families, seemed happier to Anna not only because of her care of small children — the Vizys had no children — but for a social-hierarchical reason as well. This is implied in the contrast between her employers of the earlier days and the Vizys. The social position of Anna's former employers was much closer to her own than that of the Vizys. More, this social position is also related to physical environment, as physical surroundings was apparently important for Anna. While it is not stated in the novel anywhere that she particularly liked the physical (visual) environment at her former employers, it is vividly described that she had great initial aversion to the environment found at the Vizys. I am suggesting here that it is in this opposition between the two physical environments, that of the Bartos and that of the Vizy families, where the less urban, less affluent environment projects the image of "happier days" for Anna.

Anna's social position is determined from three points of view. First, Mrs Vizy attempts to establish who her prospective maid is and spies on the family where Anna is working. She decides that likes what she sees. Ironically, when Anna arrives at the Vizy's, Mrs Vizy is taken aback because it turns out that she took the wrong person to be Anna. But she gives up her inner dislike for Anna when she observes that Anna "did not look like a peasant girl" (47). The second point of view is Anna's, who finds the interiors of the Vizy apartment "magical" in a negative sense, threatening, and oppressive. The objects of the Vizy household, furniture, etc., in conjunction with her aversion to the (premonitory) smell of a pharmacy pervading the residence, lie beyond her experience of the environment she has been exposed to previously. The third point of view is the author's. The scene of Anna's introduction to Mrs Vizy clearly establishes Anna's degraded and dependent position in relation to the potential employer and to the socially "superior" Vizys. It is noteworthy that her previous examination by her relative Ficsor, who persuades her to accept the position with the Vizy family, is almost equally derogatory with regard to Anna's position as a woman in a patriarchal peasant society. The Vizys' superior social background and status is both implicitly and explicitly pronounced in the novel. Vizy's professional status as a senior civil servant, his gentry ancestry, his appearance, his signet ring, etc., are all indicators of the societal structure and the internal and external forms ascribed to representatives of the nobiliary structure. In addition to these

clear references to the class background of the Vizys, Kosztolányi used "real" names in the novel when writing about the middle class. Bóka observes in his essay about *Édes Anna* that Kosztolányi surrounded Anna with names from his own past, like those of Vizy, Druma, Moviszter (27). But the other names in the novel, such as Gallovich, Elekes, Töttösi, Tatár, etc., are family names from Budapest's establishment and from the nobiliary middle class (see Kempelen Vol.3, 426-27; Vol.4, 258; Vol.10, 287, 419-20).

The ubiquitous hold of the nobiliary structure is perhaps most poignantly and concisely told in the passage describing Anna's feelings when she is arrested for the murder of the Vizys:

> She looked at the handcuffs with curiosity. The handcuffs were brand new, still high-polished, an insignificant looking thin chain, yet strong, unbreakable. She thought it would be thicker and rusty, with some shapeless ironball at its end. Yet, it appeared to her she knew the cuffs from somewhere, from immemorable times, perhaps from fairy tales, where beside the royal palace there was always a prison. Then she stopped to marvel at it. Now she regarded it without interest and stood there as if she had always worn it and who had forever gotten used to it. (181)

This passage is a very powerful indictment of Hungarian society for its millennium of feudal history and the position of the lower classes. Anna, although she knows she is innocent precisely because she does not understand why she committed the murder, accepts her situation as "normal." The handcuffs represent to her the impotent position of her class which is ingrained, starting with fairy tales, continuing, and ending in real life. Further, Anna's introduction to her future mistress and hiring as a maidservant reflects not only the above described social positions, but also the legal position of the servant classes in interwar Hungary. (In Hungarian, a distinction is made between several types of servants. Here, I am discussing the gender specific maidservant, the *cseléd*; the laws concerning household employees remained essentially the same from laws established in 1876 and 1907, until the end of the Second World War.) The *Révai nagy lexikona* (*Révai's Grand Encyclopedia*) gives the following definition of the household maidservant:

> The servant becomes part of the employer's household. Beyond the financial arrangements both sides are to comply with certain rights and obligations. The servant must be in possession of an employment record. The employer must pay a salary and other previously agreed upon allowances in kind promptly on the agreed dates, he must allow the servant to attend religious ceremonies. The employer is responsible that the servant conducts herself in a moral, virtuous, and economically temperate manner. She must not

be asked to complete chores exceeding her physical strength. In case of illness the employer is responsible for support for a maximum of one month. However, if the illness is due to the employer's negligence, he is responsible for the total recuperation of the servant. The servant is to conduct herself in the following manner: she must punctually and to her best ability complete all work she has been hired for. Eventual damages caused by the servant are to be paid by her. She must adhere to and follow all regulations, household customs, and rules established by her employer. She is not allowed to leave the house of her employer and is not allowed to receive visitors without permission. (5: 40)

A similar description is found in Madzsar's *Társadalmi lexikon* (*Encyclopedia of Society*) where it is also stated that there was virtually no other employee category where the employees were deprived of legal protection and social benefits to the extent maidservants were. For example, there was no legal job description either with reference to amount of time of work or type of work and there was no legal minimum wage (270). In the novel, almost all the regulations and duties mentioned in the *Révai* definition appear in one form or another, either in chapter six after Anna is hired, or dispersed in the novel in the Vizys' discussions about the problem of finding the perfect maid, or in Mrs Vizy's musings about Anna and her predecessors. The "reality" of the maidservant's position is carried even further in the novel: Anna's salary is agreed upon in an illegal manner. Anna's uncle Ficsor, superintendent in the apartment building where the Vizy family lived, is responsible for this irregularity and represents an example of Anna's a priori dependent position as a woman. Ficsor offers Anna to the Vizys in the hope that they will forget his behaviour during the 1919 Communist dictatorship. It is in his interest that the Vizys like, agree with, accept, and hire Anna upon his recommendation, resulting in a situation where Anna represents Ficsor's loyalty. Consequently, Anna's status as an individual with personality and social standing is reduced to insignificance by the uncle himself, and Mrs Vizy, who has definite dream-ideas of the perfect servant, agrees gladly to such an arrangement.

Anna's position as a servant is obviously the main theme in the novel. The integration of the servant into the employer's family as described in the *Révai* definition, in reality as a socially and economically inferior individual, offers a vivid experience for the reader of the novel. When the Vizys accept that Anna indeed is the perfect maidservant, their social concepts prohibit them to accept Anna as a real person of the Vizy family. The following passage will give a sampling of this tragic interplay of social status and the individual: "and they should get a photograph done of the three of them like a family, but this mischievous and extraordinarily foreign thought could only have been like a joke

lasting one thousandth of a second and disappeared even before they could think it through and sufficiently make fun of it. Their bourgeois common sense and the fact that they were dealing with a household employee after all, kept such a thought at bay" (72).

The inferior and subordinated position of maidservants from the perspective of the employer and the socially superior bourgeois is exposed in a description of a party conversation among the Vizys' guests (73-86). In these passages the insurmountable demarcation lines between the servants — in other words, the whole of the working classes — and the upper-middle class becomes evident. The only outsider, Dr Moviszter, the humane, conscience- and moral-laden neighbour of the Vizys, succeeds only to elicit laughter and ridicule with his ideas when "social reality" is explained to him by the Vizys and the other guests. The insensitivity and incompetence to understand human emotions is poignantly exposed in the description of Bözsi and Ervin Gallovszky's encounter (76-77). Mrs Vizy and Bözsi's mistress, Mrs Tatár, is simply unable understand why Bözsi is crying after she is mistaken by the visitor Gallovszky for a young lady of the family. It is as if the servant is not allowed to pierce the walls of social classes, even emotionally, in dream-worlds, let alone in reality. The ridicule she encounters makes it impossible for her even momentarily to relish the possibility of being a young "lady." Bözsi's case denotes, on the other hand, the servant's position from the point of view of the servant class. The fact that she is upset at having been mistaken for a lady of the house indicates her desire to be one. In the case of Bözsi's friend Stefi, who "walks on clouds" when she is invited to dance lessons with "gentlemen" and is destroyed when just before the ball receives "regrets" from the ball committee, the desire for upward mobility is again illustrated. It is an indication that the class-consciousness of the working classes, here at least that of the servant class, is a myth. They desire upward mobility and have no perception of any negative aspects of the class they desire to be part of. Of course, this desire of upward mobility has many shapes and forms. Anna, for one, does not attempt to emulate the ladies and gentlemen of the upper-bourgeoisie she sees at the Vizys, but a process of adaptation and identification, a process of becoming a part of the nobiliary content by becoming a member of the family does show her intrinsic desire to raise from the social status in which she does not find satisfaction: "Anna ... began to feel pride that her masters were more rich than the Moviszters and Drumas. She was happy when she was given a new rolling-pin. She called the sieve 'our sieve,' the corkscrew 'our corkscrew,' which was always nicer looking than the one upstairs" (90-91).

The novel begins to unfold when Anna meets her mistress' nephew Jancsi. The young man regards Anna as his natural prey and seduces her. On Anna's part the seduction is, in a way, a confused giving-in to his advances. On his part it is a case of the traditional male act of objectifying a woman for the sake of the sexual experience, compounded by the misuse of his social status. He is constantly torn between his (perhaps) genuine sexual attraction to Anna and his contempt for the maidservant: "At night, when they moved towards each other with their inflamed faces, Jancsi turned his away. He was disgusted with her mouth, with the idea to touch it. After all, it was only a servant's mouth" (118). Descriptions of and references to the social distance between the two and the young man's male chauvinism appear everywhere in the text. Jancsi begins, after the initial meeting, to speak to Anna by the familiar address of "te" (you), and asks Anna to do the same: "The girl did not respond. She thought about the immeasurable distance, that this small word bridges" (115). Then Anna's pregnancy speeds up events, ending in the murder of the Vizys. The question of "who is to blame," the question of guilt, pervades the novel from here on.

Anna approaches Jancsi with the news of her pregnancy. His obvious response is abortion and Anna tacitly agrees. One of Jancsi's friends, with whom he discusses "his problem," helps him to obtain an abortifacient from a pharmacist. (It is not without significance that the family name of Jancsi is "Patikárius," in English "Pharmacist" or "Dispenser of Drugs.") Anna takes the drug and falls ill. The affair with Jancsi is of course over. Some weeks later, the Vizys give a party. Late at night, after the departure of the guests, Anna kills both Vizys but she remains at the scene and is eventually arrested in the apartment. There is a trial and a sentence of fifteen years of incarceration. The novel describes in great detail the trial and several voices (protagonists' and authorial) defend Anna. Briefly, the argument is that she killed the Vizys because she was, as a maidservant of peasant stock, treated badly and the court is sympathetic to this view.

In the critical literature of *Édes Anna*, the reasons for Anna's murder of the Vizys are presented, generally, as the result of her oppression by the Vizys and, in a wider sense by the general social environment. For example, Czigány wrote: "It is a masterly presentation of accumulated repression in a simple, innocent country girl" (1984a, 315). A similar stand is taken by Bóka (36-37) and Nemeskürty (1985a, 823), and Klaniczay classifies the novel as a work of realism (1977, 403). Rónay describes the novel essentially as an indictment of Hungarian society where in the tragic story of the little maid Kosztolányi unmasks the brutality and stupid selfishness of an entire social class at a time — in 1926 —

when the same class celebrated its new conquest (the reference here is to the consolidation of power by right-wing forces after the defeat of the 1919 Soviet). The author's moral judgement is the more poignant as it is totally without self-serving interest: the artist's objective and exacting description of characters and society attests to this. But he also announces how in human society truth is built on relativity, and how society distorts this truth (Rónay 466). In some instances, critics also call attention to the novel's treatment of characters as psychological entities. Reményi for example, reads *Édes Anna* with interest in its positive social implications but he considers its dominant pattern to be determined by its author's interest in the individual psychology of the various characters (1964a, 263).

The above examples from the critical corpus show that the general interpretation is that the murder is a result arising from Anna's deprived social, economic, and emotional position as a servant and, although this is generally implied rather than explicitly stated, as a woman. While this interpretation is certainly not wrong, the act of murder itself cannot be explained by these reasons alone. The vehicles Kosztolányi employs to lead up to the murder and the description of the murder itself suggest a more sophisticated motivation and background. My contention is that the murder is, rather, a combination of the explosion of "accumulated repression" linked to a medical and pharmacological factor. In the following, descriptions with pharmacological content will be presented with subsequent correlation of these references with relevant sections in the novel. Importantly, neither Kosztolányi himself in the denouement of the events (specifically in the description of Anna's defense) nor the critical corpus indicate anything that would explain the medical symptoms described in the novel, which are numerous in the text and which would ultimately explain the murder in a more clear and empirical manner than the generally accepted view of "accumulated oppression" as the reason of the murder.

Anna's pregnancy is interrupted by the administration of a certain drug whose nature and subsequent symptoms are precisely described in the novel. The first reference to the abortifacient is made right at the moment Anna takes it: "She covered her mouth and then touched her tongue to grab the bitterness. She was amazed that such bitterness was possible. Even her hair felt bitter" (132). Immediately after ingesting the drug, Anna falls asleep for an hour. When she awakes, she stares at the window:

> On the wall opposite her window, the small light flashed in orange, it danced that she became totally enthraled. Did the bells ring somewhere? From far afar, bells rang with voiceless and deep rumble, increasing. She started and wanted to find out where the

ringing came from. Then a man came in, a huge man, of a largeness she has never seen. How did he get there, when the door was locked? He stood at her bed, like a horse. "Well, what are'ya doin" "C'mon!" "Father, dear father, look here!" His head is like a ham. (133)

The sequence of Anna's hallucination continues, until she realizes that it is Mrs Vizy, who is speaking to her. Then she fell asleep again. Her breathing was so slow and her loss of temperature so striking that Mrs Vizy began to worry and wanted Dr Moviszter, a neighbour, to visit Anna. He could not come and Anna kept sleeping until 9:30 a.m. the next day. When she awoke, she "She could not see anything. All around the world was darkness: She has gone blind" (134). Then she fell asleep again until lunch. When her mistress attempted to speak with her, she could not hear her. By nightfall she felt better and resumed her work, but "for days she had blurred vision and ringing in the ears. At one time she did not see the fridge, at another she dropped a silver spoon but heard nothing, and her heart felt constricted like that night [the ingestion of the abortifacient], and it felt so small and everything around her so huge" (134). A few days later, she severely cut herself (137) and her disorientation recurred sporadically (138). Her hair was falling out in large chunks (138). Some time later, during an outing to the Gellért hills: "Anna lay down on the grass and fell asleep. A few minutes later she started, began to run down the hill flapping her arms and screeching like a lunatic. She stopped only after she [a girlfriend with her] screamed at her and even then she shook for a long time. They could not figure out what was wrong with her" (189). The description of Anna's behaviour immediately before, during, and after the murder again contains relevant references of medical and pharmacological nature. Earlier at night during the party, Anna sees Jancsi kissing one of the woman guests: "She wanted to run back to the kitchen, but ran into the wall. The lamps flared up with a skewed light" (170). After the guests leave the party, Anna's confusion increases, she

took a step here, then there. She ran back to the kitchen, ate something in the dark, quickly and greedily, whatever she could grab, a chicken leg and a bunch of pastries. Then she threw herself at the door in the hallway as if she wanted to escape. But then she turned around, ran loudly into the bathroom and through there into the bedroom.... She did not answer, just sat there, held her [Mrs Vizy's] hand and would not let go. She moved so slowly, and she was scared by this strange slowness because she moved so slowly that one could not wait it out. (173)

Seconds later, she knifes both Vizys to death. Then she washes her hands with

soap, goes into the living room, stretches out on a couch, and falls asleep.

The first of my questions, when these descriptions beg clarification, is the following. What could the drug, the abortifacient, Anna took have been? A pharmacologist (Dr György Seregély in Budapest with Gideon Richter Ltd.) advised me that at the time of the events of the novel, *chininum hydrochloricum* has been used in Hungary illegally as an abortifacient. Further, a standard pharmacological reference book, *The Pharmacological Basis of Therapeutics*, confirms that this drug has been used to induce abortion (Goodman, Gilman, Rall, and Murad 1044). Most importantly, almost all the descriptions of Anna's behaviour after the ingestion of the drug are similar to the physiological symptoms described in the standard *Pharmacological Basis of Therapeutics*:

> Toxicity. Poisoning by quinine is usually due to clinical overdosage or to hypersensitivity. The fatal oral dose of quinine for adults is approximately 8 g. When quinine is repeatedly given in full doses, a typical cluster of symptoms occurs, termed *cinchonism*. In mild form this consists in ringing in the ears, headache, nausea, and disturbed vision; however, when medication is continued or after large single doses, gastrointestinal, cardiovascular, and dermal manifestations may appear. Hearing and vision are particularly disturbed. Functional impairment of the eighth nerve results in tinnitus, decreased auditory acuity, and vertigo. Visual signs consist in blurred vision, disturbed colour perception, photophobia, diplopia, night blindness, constricted visual fields, scotomata, and mydriasis. (Goodman, Gilman, Rall, and Murad 1043)

The symptoms of the large dose of quinine Anna takes — she ingests 4 g in one dosage, when the highest daily dose would be 1.5 grams (*Édes Anna* 132; Seregély, personal communication) — are startlingly congruent with the symptoms described in Goodman Gilman, Rall, and Murad. The "ringing in the ears" is described by the ringing of the bells, the "disturbed vision ... blurred vision, disturbed color perception" by several descriptions of Anna such as the light on the wall across her window, the flaring of lamps, her spatial disorientation, her "blindness," her temporary loss of hearing, etc. Most importantly, the symptoms (e.g., vertigo and spatial disorientation) described just before, during, and after the murder, and the symptom of delirium in particular — the description of Anna's disorientation and then initial, apparently aimless sitting on her mistress' bed — all point us to read these descriptions as an indication of the abortifacient causing the murder.

As mentioned previously, it is striking that these clinical descriptions have not attracted the attention of scholars. In the novel, the legal institution, including the medical officer of the court, fails Anna. During the trial, several testimonies

contain, albeit only implicitly, indicators which could have led the prosecutor to some relevant implications of medical and pharmacological nature for the reason of the murder. The prosecutor is from the beginning puzzled by the case. He does not believe and does not argue that Anna killed the Vizys out of rage, exploding from a life of social and economic impotence (188). During the trial, when the events of the moments before the murder are re-told, the judge too "felt that here could be something secret, not known to them or even the defendant" (195). The court's medical examiner, although he is present at the testimony when the events of the outing, when Anna behaves like a "lunatic," are described, does not see any significance in the event (189). Dr Moviszter in his testimony reinforces the suggestion that the murder is a result of years of social, emotional, and economic impotence, and he gives no indication that any of the testimonies' references to Anna's "crazy" behaviour could have any medical bearing on the reasons for the murder.

Whether Kosztolányi himself ascribed significance to Anna's behaviour in relation to the abortifacient, is questionable. However, there is room for hypothesis. During the trial, after the testimonies describing the "lunatic" episode during the outing and another episode of similar erratic behaviour in reference to Jancsi, the narrator states that "all that did not appear important since Jancsi Patikárius left Budapest six months earlier (190). This could again mean the prosecutor's and judge's questioning of the possible motives for the murder. But it could also mean that the author wants to imply at least the possibility of the medical reason. The possibility of this implied reference obtains a higher validity with the following: it is known that Kosztolányi was addicted to drugs for a period in his life and it may be assumed that he had an intimate knowledge of drugs. There is evidence of this in his poetry, for instance. In his poem, "A Litany of Poisons" ("A mérgek litániája"), Kosztolányi talks about opium, caffeine, nicotine etc., and commonly used drugs such as antipyrine, an anti-fever drug (1971, 232-33) and he describes the drugs' actions, although of course not in exact pharmacological terminology but in poetic language. At the same time, his descriptions are pharmacologically correct. It is, therefore, a good possibility that Kosztolányi knew well the pharmacological effects of quinine.

The medical evidence, disregarded or undiscovered in the novel, and more importantly in the critical corpus, leads us to the following conclusion. The suggestion that it is Anna's position in a disadvantaged class and as a woman, compounded by her own personal situation that is the reason that culminates in murder, does not explain sufficiently neither the cause nor the circumstances of the murder. Nemeskürty, summarizing the established critical position, writes:

"[Kosztolányi] treats a fact a hundred times reported: a maidservant, forever exposed to nagging by her employers, kills them. This is the revolt of the exploited" (823). This view appears too simplistic, perhaps even misleading, when we take into account the descriptions in reference to Anna's behaviour. After consultation of medical literature it becomes obvious that the murder is a result of the drug's physiological effects on Anna, albeit as a "vehicle" that transports and releases the "accumulated oppression." This more sophisticated as well as empirically based reason for the murder exonerates Anna doubly. It is Jancsi, the "gentleman," who impregnates Anna and then gives her the illegal abortifacient. Thus, on the one hand, another representative of the oppressive environment contributea to the interpretation of "accumulative oppression," exploding in murder, but on the other hand, owing to the physiological effects of the drug, the murder cannot be regarded as a simple explosion, as interpreted as the "revolt of the exploited." Anna murders the Vizys under the physiological influence and ensuing effects of a drug administered to interrupt her pregnancy. Her innocence is unquestionable, morally, legally, and medically.

One element of my analysis remains to be mentioned: it is true that some time passes between the administering of the abortifacient and the murder. However, a "bad trip" caused by a drug, including quinine, can occur after several months even up to two years. Also, the question of whether the ingestion of the abortifacient could or could not cause the "bad trip" and thus the murder exactly as described in the novel and within the timeframe of possible pharmacological effects in an exact pharmacological and medical context is less important. What is of importance is that we accord the text a medical reading because of the text's obvious pharmacological content. Ultimately, the result of my analysis of *Édes Anna* in the context of pharmacology obviously suggests that the accepted critical corpus of Kosztolányi's novel should be revised accordingly while my analyis underlines the applicability of my proposal of multidisciplinarity within the parameters of a New Comparative Literature.

CHAPTER FOUR
Cultures, Peripheralities, and Comparative Literature

In the following set of applications of my proposed framework, I will introduce a cultural perspective in both more detailed theoretical and applied contexts. Here, the application of The Systemic and Empirical Approach to Literature and Culture is a demonstration of how a certain and specific point of view informs the analysis of literary texts from a specific cultural space, in this case East Central Europe. While the first section of my text is not, strictly speaking, about literature, its importance will be become clear in the analysis of the literary texts proper, following the socio-politico-geo-systemic excursion I present.

Migration, immigration, ethnicity, and cultural diversity are global phenomena of the twentieth century and probably beyond, affecting group and national identities, societies, economies, political structures, the social discourse, culture, etc., and literature. The impact on society of these changes in the large and in the minute demands ways of adjustment and informed decisions by educators and politicians as much as scholarship. Here, I will discuss some aspects of the problematics of cultural homogeneity in its context of a historically and traditionally accepted criterion of social and cultural discourse versus "positive" cultural diversity and ethnicity with reference to Germany and East Central Europe (although the term "Central" or "East Central" Europe is debated, now, after 1989, there appears to be general acceptance of the term [see Ash]). My theoretical and pragmatic postulates involve the conflated and interconnected problematics of the 1) centre/periphery post-colonial paradigm in North America and in Europe and 2) the Canadian model of post-modern social discourse with regard to cultural diversity and ethnicity.

The 1980s and early 1990s brought a great many changes to Europe: the demise of Soviet hemispheric colonialism in East Central and East Europe, the development of the European Union, the wars in the former Yugoslavia, and the makings of the new Russia are the main and interrelated events shaping the European decades of the 1980s and 1990s and beyond. The notion of a united Europe — with a common currency, no borders, and the possibilities of employment independent from nationality and place of residence — is, although struggling, an objective of the European community at large, one that slowly realizes itself. The European countries of the former Soviet hemisphere aim at joining the European Union, mainly for economic reasons — which is the reason

for the EU to delay their admittance (see, for example, "The EU Goes Cold on Enlargement"; Barber) — although political and cultural reasons immediately follow the economic one. Hungary, the Czech and Slovak Republics, Poland, Slovenia, Romania, and Bulgaria are struggling to develop their economies and democratic institutions and they are struggling to attract foreign — mostly German — capital and know-how. The former East Germany, although now united with the former West Germany and in a frantic pace of development while settled with debilitating unemployment, will need several decades to catch up with its counterpart (for the argument that the problem of neo-colonialism is acute in German unification, see, for example, Mayer-Iswandy; Sheehan; Tötösy 1995e). And then there are Austria and Switzerland, two more Central European countries who debated for several decades now whether they should join the EU or not. More recently, Austria joined the Union.

The notion of multiculturalism and cultural diversity is a specifically Canadian construct and differs in many aspects from the American concept. Historically a country of immigration (i.e., a conquest and colonization of Indian nations and territories), Canadians — more so English-Canadians than French- or Québécois-Canadians (see Lamey) — has institutionalized the concept of the recognition and inclusion of the other. Charles Taylor, in his *The Politics of Recognition* states that democracy "has now returned in the form of demands for the equal status of cultures" (27) and this recognition has been a Canadian criterion of cultural identity politics since the 1970s. However, I hasten to add that the intellectual notions of multiculturalism, but more so its political and social implementation, is not without problems. Importantly, the notion and administrative implementation of multiculturalism as official (federal) governmental policy has been tied to the parallel notion of the "founding nations," that is, English Canadians and French Canadians — the six volumes of the *Royal Commission on Bilingualism and Biculturalism* (1963-71), which include a volume on *The Cultural Contribution of the Other Ethnic Groups* (1969) are the original representations of this curious dichotomy (see also, for example, Burnet; Isajiw; Kalin and Berry). Although originally there was a certain amount of consensus that special attention to ethnic minorities in the context of multiculturalism is a positive approach, there has been increasing opposition to the notion of a government sanctioned policy of multiculturalism (see, for example, the much debated book of Bissoondath; and for counter-arguments see, for example, Lamey; Li). More recent objections to and arguments against all notions of "ethnic" or "ethnicity," thus implicitly opposing the notion of a policy of multiculturalism, appear on all levels of society. An outstanding example is the recent public objection in

parliament to the "label" of "ethnic Canadian" in favour of "Canadian" only by the Liberal member of parliament Janko Peric (see Gessell). But overall, in the general discourse of society and politics, as well as in that of scholarly research, the notion of the two founding nations (English and French) and multiculturalism (immigrants other than English and French and the various Indian First Nations and Inuit co-exist and receive intellectual, institutional, and financial support from the federal government and from most who proclaim to be federalists in Canada. (Here I must note that the Indian First Nations and Inuit object to their classification of "ethnic" and I agree with their position.)

The Canadian model of recognition and inclusion suggests an approach that in my opinion contains both in theoretical and in pragmatic terms conditions which would be applicable to the situation of Western European countries — and follows my own postulates of a New Comparative Literature. The specific case of Germany may be a paradigmatic example both nation-internally and in that country's relationship with its historical and contemporary sphere of influence in East Central Europe. Although in Germany "about 8 percent of the population are foreigners ... compared to other European countries, e.g., Switzerland, the proportion of foreign residents in Germany is not extraordinarily high" (Chic 38), Germany manifests great difficulties in dealing with its immigrant population on all levels, cultural, political, educational, economic, social, etc. The crucial and basic point of departure, however, for the situation of ethnic groups in Canada and Germany is not the fact — from a European point of view — that Canada is a new country with as of yet unentrenched historical and identity consciousness and population variance which would "allow" for the freedom to recognize ethnic diversity. The point of departure is the fact that the Canadian intellectual, political, academic, and business communities recognize — to various degrees — the importance of population variance and acts accordingly. And this "recognition" (*sensu* Taylor) results in the government policy of multiculturalism and the inclusion of cultural diversity. Of course, all is not wonderful with either the government policy of multiculturalism or the general perception of ethnicity in Canada. Racism is rampant, particularly towards visible minorities. And historically, Canada is not different from other Western countries in its rejection of "otherness": for instance, Canada granted citizenship to its Chinese population, often third generation Chinese Canadians only in 1947 and the treatment of Ukrainians and Hungarians during the First World War and that of Japanese Canadians and Italians and their internment during the Second World War or the treatment of Jews fleeing Nazi Germany are well-known black marks in Canadian history (see, for example, Abella and Troper). Today, right-wing ideas

for a selective immigration policy abound in both English-speaking and French-speaking Canada. But the years of multiculturalism, with all the now negatively perceived "song and dance" support, are a crucial and important background for a Canadian identity. Canadian (cultural) identity, I postulate, is a construct based on the following general parameters of positive diversity. I should like to stress, however, that the general parameters of positive diversity are to be understood in relative terms. Jacques Chirac's vulgar complaint about the immigrants' smell of cooking or the French ban of the shador of Muslim-French women in schools, the German murders of German Turks, the Hungarian, Czech, Slovak, and Romanian treatment of the Roma (Gypsies), the systematic discrimination of First Nations in Canada, the Toronto subway beatings of Canadian-Pakistani youths, or the white-supremacist murder of Canadian Sikhs in Vancouver do not differ in their negative impact on society. Rather, the difference is in the approach to cultural identity from the point of positive diversity versus cultural homogeneity, most importantly — following an intellectual argument — as a governmental (political) administrative policy and educational position.

In Canada, while Québécois-Canadian linguistic and cultural nationalism — argued as a matter of cultural survival — poses very real problems which became evident by the results of the October 1995 referendum, the problematics and the existence of the specific Canadian polyphony of cultural identities are obvious even in the perception of Québécois-Canadian nationalists like Québec former Premier Jacques Parizeau and other separatists, who suggested that the loss of vote for the Québécois-Canadian separatists was the result of the "ethnic vote" and "money," that is, the Anglophone population of Québec, specifically Montréal) and the ethnic minorities (*Globe and Mail* [1 November 1995]: A7).[1] Similar to most industrially and technologically advanced countries in Europe and North America, it is a physical reality that Canada is increasingly populated by and is going to receive further immigrants whose languages and cultures are neither English nor French. As mentioned above, apart from the institutional and legal difficulties that the two-pronged approach, founding nations and multicul-

[1] A referendum in Québec was held on 30 October 1995 — the second such in the last two decades — concerning the provincial government's proposition to create a sovereign and separate state of Québec, a secession from Canada. Residents of the province of Québec voted on the following question: "Do you agree that Québec should become sovereign, after having made a formal offer to Canada for a new Economic and Political Partnership, within the scope of the Bill respecting the future of Quebec and of the agreement signed on June 12, 1995?" The result of the referendum was No (not to secede) 49.5 % and Yes (sovereignty for Québec) 48.7% (see, e.g., *Globe and Mail* [31 October 31, 1995]: A1).

turalism, has created in Canada, the reality is that Canada's polyphony of cultural identities consists of the English-, French-, Ethnic-, and Aboriginal social and cultural groups.

The epistemological and intellectual foundations and the following of these, the administrative and institutional recognition of the said polyphony and construction of government policies, are possible in Canada because of the "newness" of the country, its relative abundance of space and opportunities, and, mostly, because of the lack of overwhelmingly entrenched cultural and historical paradigms encountered in historically (previosuly) homogeneous societies in Europe or elsewhere. While this situation allowed and continues to allow the construct of a Canadian model of polyphonic cultural identity building, previously homogeneous societies such as Germany or Hungary would profit from some aspects of identity construction borrowed from the Canadian model. The Canadian model differs from the American — although the "melting pot" paradigm is still an overriding and powerful aspect and perspective in American politics and culture, the paradigm of multiculturalism is gaining ground (for an informative survey of new developments in the last decade, see Yamada) — or various European models of cultural identity on this elementary level: it allows, more, it strives to create positive diversity at the cost of cultural homogeneity. At the same time, the allowance of positive diversity in turn creates a specific, Canadian "post-modern" cultural identity (see Gwyn) based on the following basic paradigms:

1) A freedom to choose: to accept and to exercise or to "neglect" specific expressions of cultural identity markers. For instance, a Hungarian immigrant may or may not choose to identify with and/or to maintain certain markers of "Hungarianness" or a Canadian-born individual of Scottish ancestry may or may not identify with certain markers of Scottish culture and expression. The individual's desire for or rejection of mainstream English-Canadian or Québécois-Canadian acculturation is independent — at large — from political, cultural, economic, social, etc. pressures. While the marginalization of ethnic minority individuals and groups (visible or Caucasian) is strong in Canada depending on specific real or imaginary situations, this marginalization amounts to significantly lesser extent than, for example, in Germany or Hungary.

2) From the above relative freedom to identify with and/or to exercise or not to exercise specific cultural identity markers comes the specifically Canadian environment of "space allowance." Under "space allowance" I understand that Canadian characteristic of allowing those who chose to exhibit or to express a specific identity marker — may that be a Sikh turban, Scottish Highland dancing,

or other similar cultural identity markers, albeit on the surface superficial, in reality based on deeply rooted identity constructs — to live with it as the individual's or group's choice of identity expression in a relatively and comparatively free approximation. This environment of approximation counteracts notions of traditional cultural homogeneity.

It should be pointed out here that the specifically Canadian model of the said environment of cultural identity approximation is only comparatively an advancement of social construction. In comparison with the American model of the "melting pot" where to become an American implies the shedding of the immigrant's past or original cultural identity in favour of an American social and cultural identity or the commonly held European insistence on the immigrant's assimilation and acculturation to the "homogeneous" culture of the receiving society, the Canadian model is clearly preferable (for an essentially similar argument for recognition and inclusion rather than cultural homogeneity and the concept of the "melting pot" in the context of the United States see Moynihan). The reasons are obvious. We live in an age of mass migrations of diverse populations, affecting the technologically advanced parts of the world. One can neither physically shut down all borders nor is it possible to wish away the impact of (im)migration. Hence my argument that apart from a "universal" ethics of humanism or liberalism, it makes no sense to insist on the maintenance of cultural homogeneity and its hegemony in any society. Positive cultural diversity means recognition and consequently inclusion; cultural homogeneity and hegemony means marginalization and consequently exclusion. Importantly, it makes no sense to do such in terms of the basic force of existence of the industrialized and technologically advanced world, that of business capitalism and market orientation: the (im)migrant populations constitute a presence, they are a significant market. Therefore, it is preferable and a demonstration of business acumen to create an environment where positive cultural diversity is officially sanctioned and promoted by the various levels of government, the business community, the educational system, etc., in other words, in the whole of social discourse. The German voice, for instance, where the presence of ethnicity and (im)migration is perceived as "the ethnification of the political landscape, where the decision-making process in politics and law is thus skewed, is the avenue towards a continuum of hostility" (Schmid 11) is misdirected. A similar argument — although more differentiated in a curious lapsus of logic — is proposed by Johannes Heinrichs: "the stronger our national identity is, in the case of emergency the more people we will be able to integrate" (118); observe the implied exclusion in this statement: "in the case of emergency"! It is a call for

the maintenance of cultural homogeneity essentially by force, the continuation of such as the resistance to grant German citizenship to German-born "ethnics" / "foreigners," and thus disclaiming the presence and the recognition of the real situation of a culturally diverse society. It is exactly to the contrary to what the authors of the above excerpts assert: the non-recognition and approximation of (im)migrants will lead to hostility and a counter-productive social discourse resulting in unnecessary social, political, economic, and cultural tension and destabilization.

While it is true that the call for cultural homogeneity is a natural human act, it is the responsibility of any society's intellectual, political, economic, and cultural leadership to educate and to legislate in counteracting the said "natural" desire to maintain cultural homogeneity and hegemony. And in closing my introductory theoretical arguments, I would like to draw attention to Richard Falk's postulate of "humane governance" and to his last of ten dimensions of his normative project:

> Cosmopolitan Democracy: This is the binding idea of democracy encompassing all relationships, providing the grounds of institutional legitimacy, and establishing the basis for procedures and practices linking individuals and groups with institutions. It is becoming the pervasive underpinning that has been evolving along several tracks for several centuries, and now, in tandem with technology and high finance, is necessarily operative across statist boundaries as well as within them. Of course, leadership styles based on hierarchy and soft authoritarianism remain potent realities, especially in the Asian/Pacific region and in Islamic countries; elsewhere, a democratic facade is fashioned to hide the persistence of authoritarian institutional controls. But what gives promise to the vision of cosmopolitan democracy is the legitimation of democratic ideas of governance on a universal basis, the embodiment of these ideas in human rights as specified global instruments, the democratic implications of nonviolent approaches to resistance and reform, and most of all, the deeply democratic convictions of transnational initiatives that have begun to construct the alternative paradigm of a global civil society. (254)

Falk's postulate of Cosmopolitan Democracy would be the pragmatic underpinning of the recognition of ethnicity and (im)migration I argue for. His postulate resonates in the alternative German voice of Wilfried Bos, for instance: "An integration of Europe can succeed only in cultural polyphony and by the acceptance of the multicultural reality" (310), who maintains that "it appears that all models advocating a homogenous national culture as the dominant culture are deficient. Similarly, models advocating a separatist ethno-centric model intended to force an alteration of the social system are equally deficient" (329). A similar

argument is put forward by Paul Michael Lützeler, who argues that a new European identity in the context of multiculturalism would be the only possibility to achieve a stable social discourse (1995 a,b) and Henry Giroux's *Living Dangerously: Multiculturalism and the Politics of Difference* (1995) argues with regard to the educational system, using political theory, cultural studies, and film criticism that the only sensible choice of any society is to confront the walls of prejudice and argues for the concept of multiculturalism and recognition.

That countries of Central or East Central Europe constitute — to various degrees and to various levels — a specific cultural *noyau* has long been argued and there is a sizable amount of secondary literature in various disciplines about it (see, for example, Ash; Bojtár; Nemoianu 1993; Tötösy 1994b, 1996a). It is also a matter of considerable importance that Germany exerts and exercises cultural and economic influence in East Central Europe. Cultural, political, economic, etc. arguments for closer ties among countries such as Austria, Hungary, the Czech and Slovak Republics, Romania, Slovenia, and Poland, especially after the demise of Soviet domination, abound. As mentioned previously, Austria recently joined the European Community and the countries of the former Soviet hemisphere in Europe would like to follow suit as soon as possible. It is well known that the "centre-power" countries of the EU (Britain, France, and Germany) pay close attention to the drain of their own economic strength owing to transfer payments and aid packages to countries of the "periphery." In my opinion, the main problem of entry of East Central European countries in the EU is based on economic considerations while political consideration serve only as a secondary and rhetorical purpose. However, while I postulate that the entry of East Central European countries in the EU depends on economic parameters, in turn, the base of economic performance is to be found in cultural parameters and in cultural identity (see, for example, Braveboy-Wagner and Gayle).

The situation of Germany in its internal aspects of cultural homogeneity and the real presence of (im)migrant groups versus positive cultural diversity as well as the same in Hungary or in other East Central European countries may be transferred to the larger context of the problematics of European integration (see, for example, Bojtár; Ester, Ecker, and Poettgens; Glatz; Hassner; Lützeler; Nagy; Niedermüller; Tschernokoshewa 1993, 1997). In this context, it is evident that Hungary is on the European periphery politically, culturally, and economically. This peripheral situation is evident and recognized in both centre (Germany) and periphery (Hungary and East Central Europe) and it is connected to the problematics of cultural identity. While there is no doubt in my mind that

Hungary, for instance, must both open itself towards Europe by counteracting its nationalism, regionalism, and parochialism — in essence a significant modification of the notion of a Hungarian cultural homogeneity and consequently its narrow definition of cultural identity — Germany, as a centre power, must adopt an approach towards positive cultural diversity not only internally but also in the master narrative of social discourse in the context of a European community. Thus I argue that various modifications and the mediation of cultural homogeneity and hegemony are preferable to the insistence on their maintenance and suggest the adaptation of the Canadian model. My argument for this preference I base on, in the first instance, the unavoidable and real presence of (im)migrant groups in industrially and technologically advanced countries, including Germany and Hungary. Neither are educational, administrative, political, or cultural objectives of acculturation nor the "melting pot" paradigm acceptable because they deny the basic possibilities of identity maintenance of the (im)migrant population. Instead, recognition, space allowance, and an environment of approximation for a polyphony of cultural identities offer a meaningful social discourse, from both the (im)migrants' point of view and *locus* and the given mainstream society. This freedom of possibilities will achieve a higher level of cultural identity approximation to the mainstream than otherwise, which, in turn, allows for a more profitable social discourse situation, including social, economic, and cultural stability at the same time resulting in effective and affective economic performance. Positive cultural diversity in the above configuration enriches any given society while the denial of or resistance to the notion of multiculturalism and the polyphony of cultural identities invites social, political, economic, and cultural tension and limitations.

The problematics of peripherality are a global event of our times. Not that peripherality has not always been evident in political, geographical, economical, cultural, etc., situations; it has always been the case between the powerful and less powerful, between the colonizer and the colonized. What is new is the theoretical and political importance the problematics of postcolonialism and its attention to marginality attained in literary and cultural study. Here, my objective is to suggest a theoretical framework designated as "inbetween peripherality" for the current debate about postcoloniality, national identity, and post-Cold War narrative. Again, the context is comparative, the method developed from the Systemic and Empirical approach, and the application is with reference to the "Other," the peripheral, or the marginal. To start with, the problematic nature of postcoloniality, culture, and literature suggests that it may be advantageous to problematize the question further than the usual British, French, American, etc.,

mainstream focus and its historical or contemporary spheres of influence and colonization. It will be argued that the framework is applicable to a number of postcolonial and cultural situations and literatures including East Central European literatures as well as ethnic, diaspora, or other instances of marginalized literatures. Following the postulates of my framework, the present application will illustrate their applicability to the specific instance of contemporary East Central European literature. The analysis of selected texts by three contemporary authors of the region — Hungarians Endre Kukorelly and Péter Esterházy, and Romanian Mircea Cărtărescu — is an attempt to place these writings in the context of social, cultural, and literary discourses in the specific time and space from which they emanate. Further, it will be argued that the region's literatures in the last two decades, that is, shortly before and after the changes of 1989 and the demise of the Soviet empire, manifest a specific "narrative of change."

In American theoretical scholarship, the notion of "border writing" has appeared recently (see, for example, Jay), and this approach is conceptually related to my notion of inbetween peripherality. Other approximations of the notion can be found in a number of recent studies: see, for example, Amin Malak's "ambivalent affiliations" and "in-betweenness," François Paré's "exiguity" and the "margins of literature," and Péter Esterházy's "East or Central or kind of in-between European" (1995, 57). And, with specific reference to East Central European literature as "border" and "margin," see Tomislav Longinović's *Borderline Culture* or Marcel Cornis-Pope, who writes about the Romanian avant-garde: "living in a provisional state, on a *margin* that, considering the more general position of Romanian literature in Europe, was in fact a *margin of the margin*" (1996, 119; author's italics). François Paré, discussing at length the question of colonizer and colonized, asks in his *Exiguity: Reflections on the Margins of Literature*: "Large literatures are in themselves nothing more than the memorial institutionalization of exclusion. ... Who nowadays knows anything about Turkish or Romanian literature?" (144). The difference between the "border writing" approach in North American scholarship and the various other incipient theoretical suggestions I referred to above and the framework I propose here is the lack of precise methodology of the former and the application of Systemic and Empirical tenets (methodology and taxonomy) in the latter. Instead of the said lack of methodology and precise taxonomy and often political or rhetorical objectives in the cited approaches, in my framework and analysis I focus on method, precisely defined taxonomy, empirical evidence, and on both textual and extra-textual — that is, systemic — properties and relationships of

literature and culture. That is, here I am developing, predicated on the above basics, a theory of inbetween peripherality and then I apply the framework to the work of three East Central European authors. First, with regard to the literary, cultural, and social space the three authors of my study and the space they are writing in, some general observations will be useful. The literatures of East Central Europe manifest characteristics which are worthy of investigation for at least two reasons. One is the much discussed specificity of postmodernity of the literatures of the region (see, for example, Cornis-Pope 1996; Töttössy 1995 a,b). Second, these literatures are of a specific texture, form, and content which necessitate a particular type of theoretical framework for analysis; hence my suggestion that they can be best explicated by the notions of "inbetween peripherality" and, with regard to the specific time and space under scrutiny — namely that of shortly before and after the 1989 Changes in the politics, economics, and cultures of East Central Europe previously under Soviet colonialism — the designation of a "narrative of change."

As Ovid Crohmalniceanu states in his "Préface" to Mircea Cărtărescu's volume of several short novels, *Le Rêve*, the short novel *Les Gémeaux* was first read by the author in the seminars of literary critic Nicolae Manolescu at the University of Bucharest in the 1980 (8). However, only the events of 1989 — the political upheaval leading to the execution of Nicolae Ceauşescu and the dissolution of his government — made possible the French translation and publication of the novel in its unabridged version (its previous publication in 1989 in Romanian was censored and subsequently published in an abridged version, see Farnoaga and King 166). Here, the genesis of the text and its publishing history are of importance: while the text was written before 1989 under Communist regime and while it was read by the author to a select group in Bucharest before 1989 and while the version published in Romanian in 1989 has been severly edited and censored — thus experiencing some exposure — it was published abroad in an complete version and in translation only after 1989. This process of publication and public exposure, in addition to the content of the text, make it relevant in the context of my proposed "narrative of change."

Soviet colonialism in East Central Europe can be understood not only within the traditional definition of the term but also in terms of what I define as a "filtered" type of colonialism that manifests itself in a "secondary" colonialization through ideological, political, social, cultural, and other means, implemented and maintained by external forces from the USSR. The notion of a "filtered" type of colonialism is of particular importance in the case of Romania, where there was a marked distance from the Moscow Politburo and the Red Army, at

least on the surface, and a colonial hegemony was maintained by a modified appropriation of Communist and totalitarian perspectives and policies implemented by extreme force by Ceauşescu and his "dynasty" and the Communist leadership in general. Also, unlike the case in Hungary, Communist ideology in Romania was implemented without the presence of the Soviet army.

East Central European scholars often describe their contemporary literatures by invoking postmodernism. A few examples may suffice: Ion Lefter describes the situation of the emergence of the new Romanian narrative with reference to the political and institutional changes after 1989 — thus with clear reference to Soviet colonialism — while pointing out that the "wide postmodern generation started their revolutionary work some time before the political revolution of 1989 and have continued their work ever since" (876) and Beatrice Töttössy advances the same argument about Hungary (1995a). Halina Janaszek-Ivaničková draws the conclusion that innovation in the literatures of East Central Europe occurred before 1989 and substantiates her claim with examples of Polish literature. For instance, she implies a "secondary centre" power leverage of the Soviet system as follows: "All these tendencies, which are characteristic of postindustrial and postmodern societies, and which made themselves felt with such vigour in postcommunist — in some ways, owing to the economic and political influence of the USSR, 'post-colonial' — countries after 1989, do not, upon closer inspection, constitute recent phenomena in these countries" (806). And it may also be of interest to note that a "narrative of change" also occurred in the USSR with the advent of Gorbachev's Perestroika. Many publications in the 1980s such as the cultural magazine *Ogonek*, for instance, were offered as a platform for this new social and literary discourse. Thus, it should be clear that the "colonial centre" itself had undergone changes while at the same time some of those USSR publications were withheld from access in Bulgaria or East Germany. In turn, this may explain the explosive nature of the narrative of change in the former "colonies" after 1989.

As to the specific subjects of the analysis, Cărtărescu's text is postmodern in the sense that it is a description of urbanity in the mode of a specific "inbetween peripherality." Kukorelly's and Esterházy's work, although these two authors are individual and specific in their creativity, are in many ways similar to that of the Romanian author. The literary configurations of the peripheral and the urban in Cărtărescu's text have an extensive historical base (see Cornis-Pope 1984, 142, 1994). However, while this is a text often imbued with an enchantment of urban space and what can be read as a "Romanian magic realism" — it should be noted that Romanian literature has a history of a specific "Romanian school of the

fantastic," whose representatives include Mircea Eliade (his fictional work, that is), for example (see Manolescu xii) — it also expresses a particular perspective of memory (biographism), a "psychoanalyse amoureuse de l'adolescence" (Crohmalniceanu 8).

As mentioned previously, my notion of inbetween peripherality is based principally on the tenets of the Systemic and Empirical approach to literature which proposes to observe and to describe the extra-textual factors of a literary text in a specific manner. The base definition of the centre/periphery paradigm is borrowed from the polysystem theory and some elements of the Systemic and Empirical approach. Itamar Even-Zohar postulates that a dominant culture or a base "source ... imposes its language [culture] and texts on a subjugated community" (68). However, this basic notion may be further problematized: When the indigenous culture is in content and form self-centred and self-referential — as in the case of East European cultures and literatures — the leverage and power of a superseding colonialist centre, that is, a "dominant culture," is not immediately obvious or clear. This is especially the case from the perspective of the "subjugated community." Rather, the influence on various and specific aspects of culture, resulting from the colonialist centre, can be observed and analysed as the "inbetween" position of the peripheral subject. Thus, in the post-Second World War literature and culture of East Central Europe, there have been three main origins or centres of influence: 1) the Marxist/Socialist centre ("filtered" through the colonialism of the USSR); 2) the Indigenous centre (which contains earlier foreign influences); and 3) the Western centres (with varied German, French, etc., influences).

The paradigm of "centre and margin" — similar to the centre/periphery one and with reference to postcoloniality — has often been proposed. For instance, Trinh T. Minh-Ha writes: "To use marginality as a starting point rather than an ending point is also to cross beyond it towards other affirmations and negations" (216). This statement can also be understood that in some instances, while the centre holds leverage, the margin responds by "other affirmations and negations," owing to the margin's relative sovereignty. And this is precisely the case of East Central Europe, where there is an "inbetween" and mediating position which corresponds to the pure notion of "periphery" or "margin." Besides, the periphery character (*locus*) of East Central European literature and culture results in polyvalence convention strategies which mediate its position in a process of cultural production and knowledge expressed in terms of cultural self-referentiality (for the notion of polyvalence conventions, see Schmidt). The peripheral position of East Central European culture also possesses the *locus* of mediation

of cultural knowledge from within — via assimilation and creative alteration — and processed from other centres such as German or French literature and culture.

The basic notions of centre/periphery in Even-Zohar's polysystem framework and Trinh Minh-Ha's centre/margin opposition focus on aspects of the margin. However, in the case of East Central Europe this may not be applicable in its entirety, precisely for the reason introduced above: namely the national self-referentiality and relative sovereignty of these cultures and the conflicting impact of the two other centres (the USSR and the West). In the case of East Central Europe, cultural and national sovereignty and self-referentiality are ever present factors in the cultural and social discourse of the region and in their own discourse their position of "margin" is in constant shift, depending on the *locus* of the speaker. For instance, in many instances even the possibility of cultural colonialism by the former USSR is strenuously objected to by East Central European intellectuals and especially by the more nationalistic ones, while the influence of a Western centre such as that of Germany, for instance, is accepted. The opposition of these intellectuals is based on the unsubstantiated perception that Soviet colonialism exerted no primary — or, for some, any — cultural influence, thus rejecting the notion that the region's culture and literature has been influenced via ideological, economic, social, etc. means from the Soviet centre.

The self-referentiality of East Central European cultures can also be related to Edward W. Said's discussion of culture and imperialism because literature is a source of identity in a contextual and systemic way:

> You read ... in order to keep up with the best that was thought and known, and also to see yourself, your people, society, and tradition in their best lights. In time, culture comes to be associated, often aggressively, with the nation or the state; this differentiates "us" from "them," almost always with some degree of xenophobia. Culture in this sense is a source of identity. (xiii; for a similar and enriched constructivist approach, see Viehoff 1997).

And while there are signs, as I will show below, that this kind of identity construction may give way to more sophisticated ones, its self-referentiality (read nationalism) is still very much residual in them. This leads us to the question whether the argument for a specific East Central European postmodernity is not a tenuous claim, in disguise, to national identity construction and self-referentiality. However, the fact that Said discusses national identity construction in and with culture in reference to the larger context of the West and the East raises the

issue of its applicability to the East Central European situation. The "inbetween peripheral" situation of East Central European cultures does not free them from imperialist impulses even if this imperialism is now not tied to conquest and direct exploitation of the "other" abroad as in the case of the West and its previous colonies (with regard to Comparative Literature, critics, and literary theory of this notion, see also Tötösy 1995d). Contrary to the perception of an East Central European self-referentiality, then, the cultural leverage of the USSR, while not primary, was at least of a second order. It was mediated through the political, social, economic, and other leverages and powers inherent in its function as centre. Thus, the differentiation between the notions of "margin" and "periphery" stems from the point of view that the notion of margin is too radical for the situation in East Central Europe because it would define the region's situation in a way which excludes its self-referentiality and sovereignty. Indeed, the use of the concept of a primary centre leverage towards a "margin" or "marginality" would be reminiscent of economic, political, and cultural situations such as the British or French and centre power leverage and marginalization in their colonies. In this sense, the relevance of the aforementioned East Central European self-referential perspective — its relevance but not its necessity — may be acceptable although for reasons which are not the result of a nationalistic ideology. Instead, the paradigm of the centre/periphery allows for a view where the above mentioned mediation between centre and periphery is accounted for precisely as an "inbetween peripheral" situation, historically and culturally determined.

Keeping in mind the above theoretical considerations, the following parameters of "inbetween peripherality" and the "narrative of change" in contemporary East Central European literature and culture can be suggested:

A) The notion of "inbetween peripherality" is applicable to East Central Europe in three contexts. The first is the context of Western Europe viewed as centre and East Central Europe as one of its peripheries. The peripheral situation of the region becomes evident if we consider that East Central European culture and literature are considered "European" depending on the *locus* of the observer (for a similar situation, with reference to Finland, see Bausinger; Paddon). Thus it is possible to speak, in and from North America, of a unified "Eurocentrism," when in Europe itself and from the *locus* of the East Central Europe there is a marked centre/periphery distinction within politics and economics as well as in culture and literature. But this perception of periphery is ambiguous and paradoxical because along with their sense of peripherality, East Central Europeans at the same time insist on cultural self-referentiality and sovereignty,

which is the second context of peripherality. East Central Europeans claim to be "European," that is, to belong to the German/French Western centre, while being acutely aware of their situation of periphery. This paradox has historical, political, economic, and psychological foundations. Historically — and within that politically and economically — East Central European cultures are located on a "peripheral inbetween" of the historical centres of Western Europe and experienced occupation and/or colonization of various types over the centuries from both the East and the West: hence their historical marginalization. However, at the same time these cultures have long histories and cultures on their own which result in their relative cultural sovereignty and self-referentiality. Then, in the last half a century, they experienced one of the most elaborate social and ideological experiments in history, that of Communist/Soviet and Russian colonialism. While this twin Communist/Soviet and Russian centre may be accepted more easily in the cases of certain Slavic cultures such as Bulgarian, Croatian, Czech, Slovak, Slovenian, Serbian (owing to the factor of a common Slavic language and culture), and at times even by other cultures such as Romanian, in the case of Polish or Hungarian culture this would be firmly rejected. Nevertheless, the principle of the Soviet-Communist secondary centre holds in all cases.

B) The "Narrative of Change." By a narrative of change it is meant that the function of culture is expressed in literary texts in such ways that these result in incisive discursive change(s). By incisive it is meant that thematic, linguistic, etc., features in the literatures of the region are new in form and content. Discursive change in the literary production of East Central European cultural systems may be gradual or explosive, occurring before the actual fall of the Soviet secondary centre, immediately after, and/or still occurring. The primary position of literature initiating and affecting change is perhaps a universal phenomenon. However, this primary position is more immanent, immediate, and therefore significant in the case of the history of Communist totalitarianism and Soviet colonialism and their dissolution.

The relative self-referential and sovereign cultural situation of East Central Europe, which exists to various degrees, is based on specific historical, political, economical, social, and cultural parameters of the region resulting in a specific cultural *noyau* (see, for example, Ash; Bojtár; Nemoianu 1993). The cultural basis of this "inbetween peripherality," a specific and mediating *alterité*, can be predicated, for instance, on what Virgil Nemoianu describes as the "Central European Ethos" (1993; see also Pilař). The "inbetween" situation of the region gained immediate relevance after the changes of 1989 and the collapse of the

Soviet centre. The historical as well as current cultural, political, economic, and other arguments for closer ties among all East Central European countries — Austria, Hungary, the Czech and Slovak Republics, Romania, Bulgaria, Poland, as well as the successor states of the former Yugoslavia and the Baltic states — are largely related to German and French economic and cultural influences. In particular, the current German and East Central European push to enter the European Union is advanced by and for Germany because of its traditional interest in the region as an economic and cultural sphere of influence. In this case, Germany and France constitute the main and primary "centre," while the former USSR is the other and secondary "centre," with East Central Europe "peripherally inbetween." Interestingly, in the context of the focus on the "new" European community and the historical discussion of a Panslav cohesion, these two centres appear to have moved to the background.

There are, however, further differentiations: while Germany is the main centre in its economic, political, linguistic, and cultural influence on the region, France exerts only limited economic or political influence in some countries such as Romania and Poland. However, France exerts significant cultural influence in these countries, including their literature. Recently, Bulgaria even joined the Group of Francophone Nations. A further influence is of increasing importance: in many ways the United States, in culture as well as in its language, has begun to exert significant techno- and pop(ular)-cultural influence after the fall of Soviet colonialism in 1989, as well as limited economic and industrial impact on the region. I suggested above that certain structural and thematic similarities exist between Cărtărescu, Kukorelly, and Esterházy with regard to peripherality, the "narrative of change," and postmodernity. A further and perhaps more significant similarity between the three authors is the audacity of their erotic and sexual explicitness, which is an incisive change in the literatures of both Romania and Hungary, and not just a reflection of the recent explosion of open bawdy sexuality in the region. In the case of Cărtărescu: "La chose est d'une audace réaliste, très rare dans la prose roumaine, remplie, elle, de répresentations érotiques compensatrices, triomphalistes, nullement à même de reconnaître, en les assumant, les désastres sexuels qui peuplent souvent l'existence de l'homme" (Crohmalniceanu 8). This is expressed in the description of the twins in *Les Gémeaux*: the protagonist and his love, and the male twin's magical experience of a first love, are all constructed from a singularly male perspective about the young man's love and sexuality.

The narrative about women and the feminine in East Central European literature is a narrative with specific characteristics. East Central European

literature is imbued with gender relations almost exclusively dominated by the male gaze *and* action, following the parameters of historically over-determined patriarchy. This preoccupation with male (sexual) dominance on the one hand and its non-expression in literature on the other hand is double-sided: while the cultural situation makes it evident that the artist and the intellectual are attractive to themselves and to women, the direct description of sexuality itself in literature is rare and only now do we encounter texts in which eroticism and sexuality of the type found in a Robert Musil let alone in a Henry Miller. Sexual and erotic explicitness is a new phenomenon in the texts of writers such as Endre Kukorelly, Péter Esterházy, and Péter Nádas in Hungary, Mircea Cărtărescu in Romania, or Viktor Paskov in Bulgaria. At the same time, their texts are specific to the region and they are culturally as well as socially determined. For social and personal relationships, in Romania, Hungary, and elsewhere in East Central Europe, one only needs to read Czech authors Milan Kundera or Josef Škvorecký to get a sense of this — women seem to be more attracted to intellectuals and artists and not to athletes or football players as in North America. The Bulgarian writer Paskov, for instance, boasts of his sexual conquests owing to the fact that he is a "writer" (see his book *Germaniia*). In contrast, the emergence of the sexual is rarely evident among the few women prose or poetry writers in East Central Europe and their sexual discourse still tends to display a highly symbolic and metaphorical quality. One notable example is the Slovene Berta Bojetu, who describes the rape of a woman and has several poems where sexuality is foregrounded.

The Romanian and Hungarian situation with regard to the literary expression of eroticism and sexuality is thus a significant dimension in the "narrative of change." At the same time, this change is tied to the notion of "inbetween peripherality." The artist and the writer were held in high regard in Communist society and everyday social interaction. Thus, the social discourse allowed the producer of art to obtain social privileges and a high social status in society. However, after the Changes the status of the artist and the intellectual is now under much pressure and there is a rapid loss of social esteem. In the case of Bulgaria, for instance, Roumiana Deltcheva explains this new marginalization by virtue of the new economic and social order (1995, 853; see also 1997). This loss of social status is an additional factor in the marginalization of East Central European writers and intellectuals and their situation of "inbetween peripherality." It is a loss of "his" status, however. In other words, the male artists' and writers' marginalization appears as a consequence of the loss of social position while at the same time the loss draws with it a change in the female gaze and

interest in the artist and the intellectual. In turn, the loss of social position and the relative and loss of the female gaze occurs concurrently with a sense of a diminishing positive — and power-positional — self-perception of the writer and intellectual. However, this new situation of social relativity is not necessarily negative: now the producer of art and literature is free to access a market that will determine the value of the product on its own terms and *his* situation will be a reversal from the special social situation created under the previous Soviet centre. Consequently, the disruption of the preferential social status of the artist and the intellectual may result in further changes of narrative on a larger scale than in the examples discussed here.

While eroticism and sexuality in East Central European literature is a factor in the narrative of change — as for instance in the case of Cărtărescu and Kukorelly — this factor is so far profoundly patriarchal and singularly male oriented. It is not clear, however, whether the patriarchal construction of reality and literature by East Central European authors is a naive and simple-minded or a consciously articulated view. Kukorelly, interviewed by Sándor Mészáros, describes his relationship with women in an interview as follows:

Mészáros: *We have another question, a constant characteristic in your writing: women and sensuality. Once you told me that if women "did not exist" the situation would not be as it is, meaning that then you would not write. Were you serious?*

Kukorelly: I was deadly serious about this *context*. ... Everything revolves around the maintenance of existence and this triviality is our centre. That is, everything revolves around women's legs, this is the program. And today this is the program, that is, this part of "her" body came to my mind ... and behind all achievement moves this desire....

Mészáros: *If a feminist could hear you....*

Kukorelly: Good luck to them [the Hungarian phrase comes closer to something like "they can kiss my ass"]. But I am a feminist myself and while feminism aims at the establishing of women's rights, I despise any kind of conscious differentiation or servitude dictated from above. This is evident and not worthy of further discussion. The matter is more complicated than that and my experience is that women are better in everything. They are more intelligent, more sensitive, more emphatic, more resistant, endure more. They endure life better and manage illness better. They are better in everything except in the explosive burst of the moment and this is often exploited ... Men decide among themselves who wins and women accept this in general. ... Women do not participate with their achievements, rather, achievements happen because of them.... War is our father, as Heraclitus says, the father of all things ... There are only cease-fires because some get sleepy. Of course, one does not have to be at war all the time if one is able to win without it. But someone must win simply because of life

itself. Is it possible to be polite? To say that OK, then you can have her? (58-59)

The above excerpts and description of Kukorelly's emotional and intellectual relationship with women are important because they illuminate his poetry and help us to advance an analysis which meaningfully substantiates my suggestions about the patriarchal nature of East Central European culture. As said, perhaps the most consistent theme of Kukorelly's writing is his circling around and about relationships with women, both in the context of history and nation and in a personal context. In addition to the quoted excerpts of an interview with the poet, it is common knowledge among the Budapest literati that "Bandi" (the diminutive of his first name, Endre) is a "womanizer" with a string of (concurrent) girlfriends and frequent heartbreaks. His preoccupation with women and relationships thus often appears in his poetry. Kukorelly's sexism, as the above excerpt from the interview suggests, is an integral element of his writing. What is of significance here is the fact that Kukorelly's art is inspired by a patriarchal *Weltanschauung* and his deeply-rooted sexism is at the same time culturally conditioned: a good example of parallel thinking and feeling has been described by the first feminist author in Hungarian literature, Margit Kaffka in her 1912 novel *Színek és évek* (*Colours and Years*) in almost identical terms as I will demonstrate and discuss later on. However, while Kukorelly's patriarchal views are of course not exceptional but widespread, what is innovative is his poetic rendition of these views in explicitly sexual language, similar to the Romanian and Bulgarian examples. Here is an outstanding example from a prose text by Kukorelly with sexual imagery and language: "What blooming and flowering. Take off from Hungarian class. The teacher. Imagine it with the Hungarian lit. teacher. Quickly kiss her. Take the woman. Grab her. Keep the pinky up and away. Take her. She would be fucked. She would not be afraid. Not of this!, and who cares, she would then burst into tears and snivels" (*A Memória-part* 133).

In the proposed context of narrative of change with regard to erotic and sexual language in contemporary Hungarian literature, Péter Esterházy — who is a better known Hungarian author in English — published a novel, *Egy nő* (*A Woman*), in 1995 that contains similar narrative and linguistic innovation. The novel abounds in sexual language throughout and is a description of imagined (or perhaps autobiographical?) women with whom the author has relationships. The context in which these relationships are described is similar to that of Kukorelly: the narrative contains explicit and implicit references to the history, politics, and society of contemporary Hungary. But throughout the text, the relationships and the events around them are often described in erotic and sexual language. Here

is an example: "She had denied consistently and for years that she felt the same about me. But then at once she exploded and in a terrible argument explained all. I look at you and see only my cunt, she screamed, I see you in the shadow of my own cunt! ... Now you are quiet about your dick, she unmasks me. How about the shores of my ass! Is all this not immaterial!?" (*Egy nő* 15-16). And the narrative continues into a historical timelessness where the writer's relationship is merged into events of Hungarian history and the nation's relationship with other nations, often represented by women standing for those nations. The introductory word to each section — 97 sections in all — about a woman and a relationship is either "she loves me" or "she hates me." The descriptions alternate between imagined and "real" encounters. Here is another example, where the language is explicitly sexual:

A Woman (64)

... I saw her breasts from the side, they bounced and moved about, jumped elasticized; happy breasts, this is how they can be summarized. ... I saw her ass, too, when she walked, consequently from afar, moving away, bum, ass, I don't know what to call it. Apart from all these I would like yet to see her hair in my life, her ears (cleanliness and control), her neck (from the front, I saw it fleetingly when she, excited, swallowed something, and something moved there as if she had an Adam's apple), I would like to see her collar-bone, her ribs, her shoulder-blades (like stumps of wings), altogether her bones, from her skull to her toes' middle bones, I would like to see her stomach, the youthful rolls of fat, altogether all her fat, her belly button, and all her holes, the hair under her belly, and altogether all her hair. I don't want to see anything else, that's what I keep my eyes for. (She squeezes the champagne bottle between her legs, that's how she opens it. It's as if it were her penis. I will have to pay for this, says one of us as the champagne overflows. It's more from the champagne than from the joke that I suddenly remember: and I would like to see her cunt, face to eye.).... (*Egy nő* 124)

In the case of Cărtărescu's *Les Gémeaux*, the male power and patriarchal perspective is manifested in the narrative in very pronounced ways. While the texts of Kukorelly and Esterházy contain descriptions of women's thoughts and reactions — no matter in what patriarchal and sexist context — the Romanian author's texts are different in that women are wholly voiceless. Perhaps the most outstanding example is the following: the text contains in-depth psychological observations and interpretations of the protagonist's understanding — or misunderstanding — of his love Gina throughout the text, but when he comes to describe their first sexual encounter, the narrative tells only about the man's penetration of and satisfaction with his object of desire, literally and actually.

There is no reference at all to the woman's sexual or emotional response to the act (166-67). Here, it is appropriate to ask: will this new narrative of sexuality remain only in the male *locus* and perspective of fiction? It is not suggested here that there are no women writers in East Central European literature, Hungarian, Romanian, or other, who question with their writing the patriarchal system in their countries. However, proportionally speaking, there are much too few of such women authors. For example, in Romania Cornis-Pope mentions Gabriela Adameşteanu who critiques patriarchy (1996, 8; see also Adameşteanu; Adameşteanu in Farnoaga and King 148-52) but in Hungarian literature one is hard pressed to find even one such better known women author. Whether this is a result of the patriarchy still being too overwhelming or whether other factors, such as women's opposition and rejection of "feminism" as being too similar to the feminism supported and developed by the previous Communist world, is another question worthy of further study (for an example of the issue, see Funk and Mueller).

The factor of urbanity in its specific East Central European context of inbetween peripherality is a prominent narrative feature in the works of Kukorelly, Esterházy, and Cărtărescu. In the case of Cărtărescu, this narrative is manifested in his "Romanian magic realism": his Bucharest is enchanted and prominently urban. Cărtărescu's urbanity and magic realism is innovative not only in Romanian literature but also in East Central European literature in general. It is not at all alike or similar to Latin American magic realism nor is it like the *flâneur*'s enchantment with the city of a Gyula Krúdy of the *fin-de-siècle* or now Endre Kukorelly in Hungary. It is much more innocent on the surface while at the same time it is imbued with an unspoken romantic and romanticising yearning for a specific space and time. It is the composite of an expectation of predictability, of youth, memory, and of city life. However, the most important element upon which this magic realism rests is the "expectation of predictability." This is an element and effect of the communist era in that it represents a certain positive element of the system for the populace: the psychological security that if one complies with the demands, restrictions, norms, values, etc., of communist society, one will have a job somewhere and in general one will be taken care of. For the urban working and middle classes and for the youth in high school and university, this "security" was the same whether in Budapest, Prague, Bucharest, Sofia, or Warsaw. But there are other elements in Cărtărescu's Romanian magic realism. For instance, when he writes, "Près de notre bloc de la rue Floreasca, il y avait un dépôt, un moulin mélancolique. Sur sa façade, les vestiges rouillés d'une échelle à incendie pendaient comme des

guenilles. ... A l'intérieur c'était le règne des ténèbres chaudes, brunes, que transperçaient les rayons d'éclatante lumière rousse diffusée par les fissures comme par les trous de clous" (*Le Rêve* 86) or when the main character of the novel, Mirciosu, says: "Je demeurais près de le fenêtre des après-midi entières à me chauffer au radiateur, je regardais Bucarest" (131), and when he describes Bucharest in a dream sequence in his short story, "The Dream" (see Cărtărescu in Farnoaga and King), or when at a summer camp the children read and discuss a chapter a night from Ferenc Molnár's *A Pál utcai fiúk* (*The Paul Street Boys*, 1907) (*Le Rêve* 88), we read descriptions and a magical emotional attachment and enchantment of a city and a life where certain spaces, situations, and visualities act as magic in face of all other and unspoken negatives of an era. Thus, this urbanity with its magic realism and enchantment is very much apolitical and ahistorical.

The lack of politics and history is of great importance and it suggests another incisive change of narrative in the sense that the East Central European narrative of the last forty years of Soviet colonialism usually reflected the impact of Communist oppression; it was literature where the status quo was elaborated on and opposed. And here is the incisive change: the memory of Cărtărescu's own adolescence and his first love takes him back to the 1970s but there is no obvious or explicit reference to the economic and social wasteland of Communist Romania. It is thus doubly significant how we read Cărtărescu. Christian Moraru argues that minor literatures such as the Romanian are always political, thus explaining the political nature of the region's literature (1995) and a similar argument is made with reference to contemporary Polish literature by Fast and Kisiel. In contrast, Cărtărescu's *Les Gémeaux* cannot be read as a political text and it is precisely his move away from politics that is both incisive as well as attractive in his narrative. His description of Bucharest nightlife, for instance, is the narrative of postmodern urbanity, positioned and structured as much according to the possibilities of Bucharest or Budapest as of Berlin or Paris. His depiction of Bucharest and its life and magic, is perhaps his necessary exposure of what it was not, thus demonstrating "inbetween peripherality." At the same time, he draws his text into the Western-centre narrative in which politics and historicity are bypassed in the late twentieth century after being an important literary feature in the nineteenth and early twentieth centuries.

However, the argument that all East Central European literatures are politically and socially relevant, as Moraru (1995) and Fast and Kisiel argue, has some validity and Alfred Thomas, for example, substantiates this view with regard to Czechoslovak literature. Thomas argues that this political and social

relevance of literature is its most important and moral significance: "In the postwar conditions of Communist totalitarianism the writer as conscience of the nation became the writer as conscience of freedom, a role which Havel dutifully fulfilled throughout the difficult years between the Soviet invasion of 1968 and the so-called Velvet Revolution of 1989" (145). It may also be a valid argument that the writer's political commitment as the conscience of the nation is but a sign of the colonial situation which is now being freed up in "post-colonial" circumstances. The fact that in some instances this divorce and non-interest in *littérature engagée* occurred before 1989 is another element showing how literature functioned before the change in politics: hence the narrative of change.

As I mentioned previously, Kukorelly is not yet known in the English-speaking world since no English translation of his works has yet been published (apart from a few excerpts in my article in *World Literature Today* [1996a]; for an elaborate analysis in Italian, see Töttössy 1994, 1995a,b). His literary situation is similar, however, to that of Cărtărescu in the sense that while the latter gains attention in the French literary world, the former does so in the German. This is obviously tied to historically determined cultural connections. Kukorelly's recurring literary theme of his youth and manhood in communist Hungary is important for my analysis in at least two ways. First, it explains, at least partially, the author's sensitivity towards the problematics of "peripherality" as rooted in his personally experienced marginalization, and second, the narration of his adolescence is a good example of the narrative of change, similar to that of Cărtărescu. While Kukorelly's texts are on the surface more political and historical and consequently more traditional in the context of Moraru's (1995) or Fast and Kisiel's view that minor literatures are always political, Kukorelly makes a point of proclaiming that his writing is *not* political. In this, Kukorelly represents that East Central European narrative that Beatrice Töttössy explains as follows:

> Historically, in Hungary, at the end of the 1970s, in an intense dynamics of mutual influences — along signs of latent and strongly compromised late literary modernity — a postmodern literary culture emerged. A phenomenon that, compared to other aspects of culture in the Hungarian social system, was seen to have great innovative capacity. It was, for example, a literary culture in which it was not the text that represented the uncontaminated ground from which to produce a (self)definition, that is to say, the definition of the (textual) location of Hungarian postmodernity. Rather, the demands and the properties of the text *per se* were a "guide" which induced writers and readers to follow the path of postmodernity. The text helped then the "transit" towards the postmodern where their audience experiences literary culture and experiences the text as

an "attempt" at literary culture. (1995a, 884-85)

The above historical interpretation explains not only the pre-1989 emergence of (postmodern) literary innovation but it also draws attention to the prevalence of the sophisticated personal narrative we find in Kukorelly's, Esterházy's, and Cărtărescu's texts, including those features of the "narrative of change": urbanity, the situation of "inbetween peripherality," and the eroticization and sexualization of their texts. The propensity towards the narrative of memory — a feature, while present throughout twentieth-century East European literature, here prevalent in both Cărtărescu and Kukorelly in a problematization toward a freer and more imaginative rethinking of autobiography and Töttössy's analysis of Kukorelly's texts suggests (see especially 1995a, 884) an individualized representation of the aforementioned self-referentiality and sovereignty as proposed a characteristic of the region, resulting in the notion of "inbetween peripherality." However, it should be stressed that the self-referentiality of Kukorelly and Cărtărescu, in its focus on memory, is neither analogous nor similar to the large corpus of memoirs and autobiographical texts in the post-1989 East Central European cultural production (see Lefter). Rather, both authors narrate their personal history into the narrative of their texts. This inflow of autobiographical elements — often but not always fictionalized — into their main narratives demonstrates several mechanisms of the proposed narrative of change. Change, because the authors freely construct a new reality of the present with reflection on and with the past via features such as urbanity and sexuality. While Kukorelly's Budapest is not enchanted like Cărtărescu's Bucharest, the city is still his most intimate and actively loved space. Further, Kukorelly's usage of autobiographical elements serves two purposes: his texts contain personal histories of the Communist era and thus describe the personal memories of a subject of Communist Hungary. And at the same time, they explain the author's contemporary understanding of the "how" of life in a profoundly personal narrative as Töttössy contends.

Kukorelly's texts are even more elaborate and explicit about eroticism and sexuality than the text of Cărtărescu. His narrative of memory is not structured in an adolescent first love and sexual experience; rather, he re-constructs the amorous experiences of young adulthood. But at the same time, he too writes from the singular male perspective. His texts and poems are saturated in explicit descriptions of his male gaze and actions. His texts abound with the problematics of gender relationship and his almost pathological preoccupation with sexual adventures. He is a post-modern *flâneur* (see Nooteboom; Parkhurst Ferguson;

Tester), whose urbanity is thus quintessential. As indicated above, his discourse, while more political in the sense of Moraru (1995) and Fast and Kisiel, nevertheless rejects any notion of a *littérature engagée* owing to his inflow of merging memory, daily existence, and sexuality. His reflections on his rejection of patriotism and nationalism are deeply personal, not expressly political although it must be admitted that this may not be how they are read in Hungary. In any case, in the criticism of Kukorelly's work I am unaware of any analysis of his "political" discourse.

It is of some importance to comment briefly on Kukorelly's preoccupation with the theme of Hungarian national consciousness because of my contention that his writing is apolitical and ahistorical. These factors, although not isolated in specific texts but often intertwined, place the poet both in traditional Hungarian literature and in contemporary and "post-Magyar" (post-Hungarian) literature. The notion of "post-Magyar" requires an explanation. As far as I am aware, the concept was theoretically and critically explained for the first time by Ferenc Odorics who argues for that notion in a manifesto-like and "post-modern" style and vocabulary. Here are the main tenets of his concept: the Post-Magyar comes into existence when the Postmodern is no longer sufficient since the Post-Magyar is above and beyond the Magyar and the "I, Hungarian" means Hungarianness by inevitability and not by proclamation; it means inward-rooted non-agreement with and active objection to anti-Semitism (for the current situation of anti-semitism in Hungary, see, for example, Kalmar 211); it means knowledge that freedom is inaccessible; it means that language exists and creates itself and that it must not be constructed; it means that Post-Magyar is a style of life and a form of language; it means that the Post-Magyar loves and therefore he/she is not alone, etc. (Odorics 185-87). In his "manifesto" on the notion of Post-Magyar and the idea of "above and beyond the Magyar," Odorics takes up what Kukorelly and Esterházy proclaim as an important approach to Hungarianness in its contemporary context of resurrected nationalism. Esterházy writes, for example: "I am Hungarian. I do not care for Hungarianness" (1994, 239). Kukorelly's, Esterházy's, and similar younger Hungarians' objections to the navel-gazing ideology of Hungarianness and its real — and in my opinion often unsavory — political expression in Hungarian politics is nothing short of remarkable. And in Bulgaria and Romania there is a similar discourse of rejection of nationalism and anti-Semitism in the works of the "generation of the 1980s" (Roumiana Deltcheva and Christian Moraru, personal communication).

In the context of Hungarian history and literature, nationalistic consciousness is a potent tradition from which few Hungarian writers have diverged, let alone

objected to (here, it is important to make a distinction, however, between national consciousness in Hungarian literature and the evident objection to the idea and notion of "nation state" apparent in the literature of the last decade [see Bíró 13]). It is also true that the objection and rejection of nationalism occurred in modern Hungarian literature owing to communist internationalism. However, that type of objection was clearly emanating from political expediency following directives from the communist leadership, and thus with questionable bases in truth, conviction, and honesty. In view of the current resurrection of various types of European nationalism, Kukorelly's and Esterházy's stand is clearly innovative and represents a new social relevance of both authors and their texts, even as it displays their respective stands against public opinion. More importantly, their rejection of nationalism — Hungarian or other — in their literary works refers us back to the question of peripherality. For, on the one hand, there is the necessity to join "Europeanness" while rejecting the years of Soviet/Communist colonialism, countered on the other hand by the reduction of Hungary's and Hungarians' "Other" historical position by avoiding nationalistic Hungarianness in its various forms.

The theoretical position argued above and applied to the writing of Mircea Cărtărescu, Endre Kukorelly, and Péter Esterházy reveals the following:

1) The contemporary situation of East Central European cultures and literatures with regard to the postulated change in literary narrative suggests a historical impact of two cultural centres, one primary — Western: German / French — and one secondary — Eastern: Soviet-Communist colonialism. This situation, in turn, suggests the validity of the region's situation as an inbetween peripherality. Most importantly, the temporal situation of the region's inbetween peripherality shows that Soviet colonialism and Communist ideology acted — and perhaps still act — as agents for change in the cultural and literary narrative.

2) In the narrative of change, the following can be observed: a) the emergence of the erotic and the sexual in literary texts albeit from a strong patriarchal perspective; b) following the changes occurring after 1989, the shift in the social status of the male author appears to affect the expression and thematic parameters of their literary texts; c) The prominent thematics of urbanity, memory, and sexuality/eroticism are manifested in the literary text as "subjective sensibility." It remains to be seen whether this "subjective sensibility" will extend or not toward a dislocation or at least mediation of the patriarchy — culturally and in literary expression.

3) The general parameters of the new political, economic, social, and cultural situation in the region move literary expression away from the previously

reigning politico-social relevance of the literary product and its producers toward a new social relevance which is characterized by the suggested "subjective sensibility" and a postmodern writing and thematics. This subjectification of the author's social relevance, then, counteracts the inbetween peripherality of the region and propels its cultural and literary products towards innovative narrative properties and social discourse.

In a further application of the centre/periphery paradigm in Comparative Literature with The Systemic and Empirical Approach to Literature and Culture, ethnic minority writing lends itself as an obvious type of literary productivity where the paradigm may be used. Thus, here I return to a more close application of the Systemic and Empirical approach whose postulates in the context of peripherality may be applied. I will begin by analogy, by reference to Toril Moi's article, "Appropriating Bourdieu: Feminist Theory and Pierre Bourdieu's Sociology of Culture" (1991), where, although not explicitly, Moi argues for the appropriateness of the systemic approach in the study of literature: "Bourdieu's sociology of culture, I would argue, is promising terrain for Feminists precisely because it allows us to produce highly concrete and specific analyses of the social determinants of the literary *énonciation*" (1018). Of course, Bourdieu's proximity to the theoretical framework of the systemic — if not the empirical — approach to literature is well known (see Bourdieu 1991 a,b). Moi's recognition of the "systemic" approach for the study of feminist writing is conceptually similar to the suggestion that the systemic approach would be useful for the study of ethnic minority writing in that both types of literatures, feminist and ethnic, are marginalized or peripheral literatures in the socio-cultural context I introduced above. On the landscape of literary study, in the case of ethnic minority writing, I argue, such texts have been on the periphery mainly because literary scholars approached ethnic literary texts with a point of view focussed on the text's aesthetic properties only, thus disregarding the notion of polyvalence conventions. Because the Systemic and Empirical approach allows, conceptually, for the study of ethnic minority writing as literary texts in the context of social communicative action, the use of the framework will result in a more inclusive view of culture and literature. In other words, I rate highly the framework's ability to avoid the mistake of downgrading (marginalizing) the literary, indeed, polyvalence and, consequently, the canonical value of some, if not all, ethnic minority writing.

This aspect of the framework is crucial in my opinion especially in the context of traditional and still endemic Eurocentric literary valuation which is based on certain and specific aesthetic conventions not necessarily applicable to ethnic

minority writing. Most importantly, the Systemic and Empirical approach allows us to take into account extra-literary factors which often mark, indeed, designate, polyvalence conventions affecting the perception of ethnic minority writing.

The example of Hungarian-Canadian ethnic minority writing may serve us well as an illustration of my argument. First, the "Europeanness" of Hungarian literature has, for centuries, been questioned in Europe proper (in addition to its inaccessibility owing to the *alterité* of the Hungarian language and the people's historical *locus*). Hungarian literature as well as Hungarian ethnic minority writing in Canada is "elevated" to European literature often by virtue of a North American culture-hegemonizing point of view: that Europe is homogeneous and hegemonizing. Thus, the Eurocentric point of view is only tenable from outside Europe as within Europe there are several centres and several peripheries which, to use a brutal example, have been manifested by the recent wars in the former Yugoslavia. The political and social situation of that unfortunate country is not an isolated incident either in the history of Europe or in the history of its literatures. (Of course, the "post-colonial" attitude in politics — and literary theory and criticism — is much more the case with reference to the literatures of Africa, India, South America, etc., the "Third World.") Conversely, the Systemic and Empirical approach allows for the analysis of Hungarian-Canadian ethnic minority writing not only because of a general approach to literary analysis drawn on the framework — concentrating on the "how" and disregarding "objective" Eurocentrism — but also because ethnic minority writing in general appears to be more often than not having difficulties in the overall canonization process owing to prevailing polyvalence conventions. This paradigmatic state of affairs, I would like to add, is not only the case on the Canadian landscape between ethnic minority writing and the mainstream but also, in the case of Hungarian ethnic minority writing also in Hungary proper: it is only since the mid-1980s that Hungarian literary scholars began to pay more sophisticated attention to literature produced abroad, that is, in Western Europe and in North America (see, in particular, Czigány 1994; Pomogáts; although Pomogáts' analysis is an example of further and undue criticism and negative perception of such texts). The situation suggests, carried over into a context of general literary criticism, a two-pronged marginalization of ethnic minority writing, so in the "home" literature and again in the location of its production when it is classified as ethnic minority writing with reference to a country's mainstream literature, in the case of Hungarian-Canadian ethnic minority writing in reference to English-Canadian and Québécois-Canadian literature.

From a point of view of "home" literature, Robert S. Newman writes that "it

is safe to say that we normally expect exile or refugee literature to be transparent. That is, we assume that those who encounter it will accept it at face value and perhaps even understand its subtextual implications. But the varying reception of exiles and refugees over the years should make us wonder about this model of transparency" (87). Newman underlines what is evident in literary scholarship in Hungary proper or in Germany proper and what I experienced confirmed during conversations with scholars in Germany and Hungary about ethnic minority writing. To reproduce the opinions I encountered bluntly, the general opinion expressed was that authors such as Stephen Vizinczey or László Kemenes Géfin (Hungarian-Canadian authors, for example) or German-Canadian authors *en bloc*, are "simply second-rate" writers, because their writing is autobiographical and lacking multi-layeredness and sophistication. In my opinion, such perceptions are void of precisely the systemic perspective I postulate and perversely establish a "post-colonial" (or even colonial?) point of view. In contrast, Francesco Loriggio explains that "One of the more interesting aspects of ethnic literature as a field of study is the obligations it entails. The critic is forced to work on many levels simultaneously. S/he must name the texts, disseminate them, and, at the same time, at this particular stage of the game, define them, situate them within the agenda of the century and the debate it has fostered" (575). This *a priori* positioning of ethnic minority writing is in essence what I designate as "systemic." More to the point, once the "systemic" positioning of ethnic minority writing is performed, such texts already obtain a higher order of perception with regards to its more sophisticated analysis, and hence, possible canonization, thus ensuring a readership. So, because in a systemic context the text is located within the framework of the interrelation between its function as ethnic minority writing that is related to both the "home" literature and the literary origins based in its location of production. Following Loriggio's argumentation that the positioning of an ethnic text involves historical strategies, in which "Ethnicity is active disemia, disemia congenital to one's biography and behaviour, historically and institutionally overdetermined" (585), the systemic positioning of ethnic minority writing of what appears to be the criticized historical and autobiographical element becomes, evidently, multi-layeredness and creative sophistication.

Following the context of the above suggestion, I will now look at some aspects of satire in Stephen Vizinczey's *In Praise of Older Women* (1965) and in László Kemenes Géfin's *Fehérlófia* (*Whitehorse's Son*, 1978-1995). Vizinczey, on the one hand, entertains his readers with the erotic and sexual adventures of an adolescent boy, and later, of the same as a young man. In Vizinczey's case

this is fictional autobiography and it is thematic on the surface. However, a closer referential reading will reveal that much of these adventures contain a politico-satirical dimension involving elements of pre-1945 Hungarian society and mores, and more intensely, a satire of societal parameters with reference to the politics of the Rákosi era. For example, his description of his love affairs when a high school student, resulting in his teachers' recognition of his suddenly developed "qualities of leadership" (79), represents the underlying authorial implication that the dominant parameters of the new "communist" society yet to be built do not differ from misinterpretations committed by the older generation. In other words, Vizinczey suggests that the new world, as much as its representatives would have liked to believe the opposite, reacts to life and youth no different than before, from a historical perspective. This experience and his reading of it is often reinforced, as in his descriptions of "civil disobedience" (e.g., 88-89). The protagonist's life and adventures are framed in the historicity of the period, such as "this was the time of capricious terrorism in Hungary" (100). The framing is, of course, an important element in the understanding of Vizinczey's satire of the politics and ideology of the pre-1956 period. For example, his description of the machinations of the Hungarian Secret Police is closely related to the erotic and sexual life of those affected by the Secret Police (102-03) and the terror of the times is parodied and satirized by the suggestion of the availability of an affair. To illustrate my point further, see the following passage: "I would have gone to prison to be torn apart by the Security Police if I could go to bed with her first" (118). More, Vizinczey succeeds in providing a satire of the Rákosi regime by drawing an analogy of the coming of age of young András as opposed to the not-coming of age of the early-Hungarian Stalinist era, so with depicting the impact of sexuality in a slice of life. At the same time, young András' sexual exploits represent the author's satire of contemporary dominant ideology where sexuality represents a release from terror, as opposed to the sexual repression he later experiences in the "free" worlds of Italy and Canada.

Kemenes Géfin's *Fehérlófia* is a larger and more serious work, consequently with more elements and layers. It abounds in similar strategies of eroticism and sexuality in a satirical framework of politics, history, ideology, and literature. The work contains a higher order of historicity as it makes continuous references to overdetermined and fictionalized historical facts and factors of Hungarian history. For example, the 1956 Revolution is "fictionalized" by poetic mutations of history and sexual autobiography: "The morning started well enough, I think the wife is not going to stand it much longer in the room, I starved her, cut my

finger nails, filed my finger nails, then the phone call from Attila K., my good buddy, I couldn't pick up anyone in the disco, how is Kathrine, I told you you could come by in the evening with the barbedwirerod, together we will soften her white skin" (16).

The section of the novel then progresses into a verse-report on the Revolution in Western Hungarian cities, thus connecting the autobiographical with the historical. Géfin's depiction of Hungarian realities is deeply historical with thoroughly imbued and explicitly ordered sexuality. I would suggest that this strategy is an innovative satirization of Hungarian history (and culture and literature) — with a red thread of continuous references to the Stalinist Rákosi period — with the author's employment of sexuality, more, with sexual and erotical pornography. I should like to note here that Kemenes Géfin, in his most recent volume of his continuing text of *Fehérlófia* (1995), goes further in pornographic transgression. More, he attempts to speak with a woman's voice in that it is a "she" who describes sexual adventures in a parody of North American society. Whether his "appropriation" is successful I analysed with a readership survey above. In any case, what is important is that Kemenes Géfin's earlier narrative and thematic transgression into sexuality and pornography suggested the development of a hitherto non-existent genre in Hungarian literature that is now emerging with Nádas, Esterházy, and Kukorelly in Hungary proper.

Granted, there is a profound *honvágy* ("homesickness" for home proper and country) in Kemenes Géfin's writing but this does not prevent him to exploit the possibilities of building layers of satirical historicization through pornographic descriptions. His satirical and hence alternative historicization of Hungary — similarly to Michael Ondaatje's *The English Patient* I will discuss later on — extends history to politics but also to religious history and religion as an ideology and historical force. This basic aspect of his work alone makes it a postmodern text before its time — let us not forget that most of the work was written and first published in Toronto and Montréal in the 1970s — highly charged with innovation in Hungarian literary history. His satire of history, politics, religion, and Hungarian literature on the basis of pornography and eroticism is not, I contend, a curious expression of dissatisfied yearning for a different Hungarianness. Rather, it is the expression of a postmodern understanding of humanity which, at the same time, is regionally (Hungary) and individual-specifically (sexuality) conditioned. The political and historical satire of the work resides in Kemenes Géfin's debunking of Hungarian parochialism in its literary representation. I suggest that his inversion of the still very much adhered to dictum, a most tribal perspective, *extra Hungariam non est vita si est vita non est ita* —

so by his satire of everything Hungarian — is the innovation of an incipient coming-of-age of Hungarian literature.

In contemporary, that is, post-1989 Hungarian literature, there are, however, signs of similar trends. As I discussed above, the poet Endre Kukorelly's work, although not containing the vocal exuberance of Kemenes Géfin, expresses at times similar perceptions, including eroticism and sexuality. Kukorelly's work is layered reflection of representation of what remains in contemporary Hungarian literature mostly on the level of a horizon of expectation or implicitness. One difference between Kukorelly's work, for example his *A memória-part* — an equally historical work both in the autobiographical and in the political and ideological — and Kemenes Géfin's *Fehérlófia* is exactly the lack of satire in the former and the magnitude of it in the latter. It is in this attention to the systemic and to innovation in literary studies that Newman's postulate I cited above becomes evident: the political, ideological, and historical satiricization in the work of Vizinczey and Kemenes Géfin becomes a potent and innovative literary device, worth our serious attention. In conclusion, satire in Hungarian exile literature, at least in the works of Vizinczey and Kemenes Géfin, but also, for example, in the work of British author (of Hungarian parentage) Tibor Fisher in his *Under the Frog* (1992) or in Hungarian-Canadian Robert Zend's *Nicolette* (1993), marks an important departure from the traditional narratives of historical fiction, autobiographical or other.

My next application of my New Comparative Literature with the Systemic and Empirical approach is in the context of peripherality, culture, and ethnic minority writing and it is aimed at demonstrating further the problematics of the centre/periphery paradigm. As above, here again I am dealing with ethnic minority writing (a periphery) in Canadian literature (also a periphery), and now with Women's literature (a further periphery) — in the present case explicating the framework's application to ethnic minority writing with special focus on women's writing. However, the interesting aspect of the author and her texts here is that — as compared with the majority of ethnic minority texts — the author positions herself in a positive relationship with the centre and does not appear to be concerned with her peripheral situation at all. In ethnic minority writing in general and in Canadian ethnic minority writing in particular, such a power relationship is rare and therefore highly interesting to me. In addition to the Systemic and Empirical tenets and my interest in women's literature as a systemic and ethical constructivist concern (see Kramaschki 1995; Rusch and Schmidt 1995), here I understand the application of the framework by an expansion of its tenets to the genre(s) of Life-Writing (see, for example, Kadar;

Loriggio; Neuman) and the notion of acculturation (Padolsky 1989). Marlene Kadar defines Life-Writing thus:

> Life writing comprises texts that are written by an author who does not continuously write about someone else, and who also does not pretend to be absent from the (black, brown, or white) text him/herself. Life writing ... anticipates the reader's determination on the text, the reader's colour, class, gender, and pleasure in an imperfect and always evolving hermeneutic — classical, traditional, or postmodern. (10)

Thus, in this application, my analysis is placed in a synchronic frame of reference to the producer and product category. The comparative aspect — and the intra-disciplinary method — of the systemic analysis lies in its reference to sociology and history. In this sense, I propose that the notions of Life-Writing and aspects of acculturation are specific and systemic components of ethnic minority writing (for critical works on Canadian ethnic minority writing see my bibliography 1996b [updated in 1998a]; for German-speaking Canadian ethnic minority writing see my bibliography in 1989 and my articles in 1988, 1995a,e). In addition, the subject of my inquiry, German-Canadian author Else Seel's Life-Writing is also brought into a systemic and diachronic relationship with a text by Czech-Canadian author Marta Prochazka. This systemic and diachronic relationship occurs in the context of my notion of systemic catacaustics as I introduced previously. As far as the author's biography is concerned, as an immigrant to Canada, Else Seel was born Emma Else Lübcke in 1894 in Schivelbein, Pomerania, emigrated to Canada in 1927 and died in British Columbia 1974 (for a synopsis of her life, see Symington [1976; 1979, 1-18], for a discussion of Seel's acculturation in Canada, see Symington [1984]). Of note is, for example, Seel's ten-year long correspondence with Ezra Pound (see Symington in Seel 1979, 6-7 and 207).

In the section "German Builders," W.G. Smith in his 1922 book, *Building the Nation: A Study of Some Problems Concerning the Churches' Relation to the Immigrants*, writes:

> Of the German groups, who have merged more or less into the life of Canada, it may not be possible at the present time, and perhaps not for years to come, to express an unbiased judgment. ... But it need not be supposed that the influence of this group is limited to the circles of industry. Irrespective of the questions raised by the war they have presented problems of language and education which should, at least in the West, indicate the necessity of devising new means of assimilation; for while rapid Canadianization may be impossible for and perhaps cruel to the old folks, it should be natural for the young. ... Moreover, he [the German immigrant] manifests an artistic temperament.... But when all

is said ... some way of cultivating a national spirit, other than by isolated groups, must be devised. (66-67)

For a systemic literary history of the immigrants' acculturation in Canada, as expressed in their writing, the above view is interesting because of the statement that German immigrants "manifest[s] an artistic temperament." While *all* Canadian ethnic minority groups produced and produce art and literature, the proportional and long-standing production of art by German-language immigrants to Canada is exceptionally high. This observation has been substantiated in histories of German-language writing in Canada of the eighteenth, nineteenth, and twentieth centuries (see, e.g., Fröschle 1981a, 1981b, 1984; Tötösy 1988, 1989, 1995a). As assimilation, its origins and mechanisms, are a significant aspect of ethnic minority writing in general and in German-language Canadian ethnic minority writing in particular, I will briefly expand on the question of acculturation as reflected in the writing's of Else Seel's specific mode of writing. Seel's writing is best described by the notion of Life-Writing. With reference to the problematics of the polyvalence and aesthetic conventions, Seel's and similar Canadian ethnic minority writers' texts do not necessarily manifest the usual belletristic (aesthetic) characteristics. Thus, the question of aesthetics would be, at times, misplaced but not so with reference to the polyvalence convention. Thus, the value of their texts is to be found in the function of their literature in the context of acculturation, so by their specific genre of Life-Writing. Rodney Symington discusses the writing of Seel as a reflection of the assimilation problematic (1984). But the writings of Seel — and Symington draws our attention to this aspect albeit with reference to Seel's activities and biography in Germany — manifest another perspective, that of the special situation of women both in Germany and then in Canada, in the case of Seel, as an immigrant woman. Symington convincingly argues that already in Germany Seel was a representative of the New Woman (1984, 18-20). Although she was consciously striving for her identity as a "new woman," her experiences in Germany illuminate that these experiences — for example her love affairs with Walter Hasenclever and Martin Anderson-Nexö (Symington 1984, 19-20) — in turn demonstrate that she belonged to that marginal group of "new Women" in Germany and Central Europe (see my studies on Kaffka, Musil, and Hesse below).

Seel's writing manifests an overlapping of her intentions to enact the "new woman," to describe this process in her Life-Writing together with her acculturation process in Canada. Her intent of acculturation — as Symington explains in his article with his notion of assimilation — is built upon the

background of her being sick of Europe (*Europamüdigkeit*; 1984, 17) while her objective to live the New Woman is predicated on her "anti-bourgeois" ideology (1984, 19). As we will see, Seel's ideology of acculturation in Canada in connection with her conviction of the New Woman perspective, is clearly manifested in her writing. And it should also be noted that Seel's intent of acculturation was *a priori*, that is, immediate upon her arrival in Canada and this remained then her *modus vivendi*, personal and as a writer.

In a letter to the *Vossische Zeitung* in 1928, responding to A.E. Johann's article, "Die vergötterte Frau. Amerikanische Weiblichkeit" ("Women on the Pedestal: American Femininity"), Seel discusses her point of view drawn from her experiences both in the Old World and in the New (1979, 121-23). One of her texts, "Ein Brief" ("A Letter"), suggests an exceptionally and surprisingly positive perception of women's situation in Canada. She writes:

> Women here [i.e., Canada] enjoy equality and recognition, without emotional or outward constraint, without coercion in their relationship with their men in either financial or intellectual standing. They are rather similar to individuals in nature societies while women in the old country are handicapped by their upbringing, order, and self-denial and where they are bound to the kitchen and their children as housewives, always respectful of their husbands, who dominate in the relationship. Women are only girls, they remain oppressed and subservient and do not dare to manifest confidence towards men, if for no other reason than for fear of remaining unmarried. All these do not exist here, and more, because of the smaller number of women it is actually reversed.... (1979, 121-22)

She then proceeds to describe differences of dress codes from her perspective of a preferred release from social mores and attitudes Europeans are bound by while Canadians are not, and continues with her argument with examples that Canadian women are full partners of their husbands while this is not at all the case in Germany: "No, here women's lives are like the men's, they live as pioneers" (123). It is clear that Seel's perception of women's position in Canada is specific and is relevant in comparison with Germany only as it refers us to the "pioneer woman" and her specific lifestyle commanded by specific circumstances. I would like to stress that this comparison in favour of Canadian woman is a "perhaps" only. For example, some years earlier, Sarah Jeanette Duncan in her short story, "[Buying Insurance], 'Woman's World'" (1886), describes in detail aspects of Canadian patriarchy in an urban setting. As the short story's title indicates, the piece deals with the author's experience of belittlement as a woman — albeit with a great sense of humour and understanding — within the intertwining of patriarchy and business. What Duncan describes in her short

story, is what Seel refers to in "Ein Brief" to A.E. Johann as the general position of women's subservient situation. The specificity of the *Siedlerfrau*, the pioneer woman, Seel describes in her poem of the same title, "Siedlerfrau" (24-25). Here too, she alludes to acculturation in its most positive perspective and its concomitant side-effect on her as a pioneer woman: ".../ Sometimes a song from the mother/ country escapes,/ Yet the new land rules./ .../ The white pioneer woman sowed/ planted the garden,/ picked berries and made the preserves./ She baked the bread, fed the animals,/ And cared for the children and her man..." (24).

Pioneer men are also perceived by Seel as positive although they are accorded rank and power in the patriarchy. However, the position of the pioneer women is always explained in a mitigating circumspection, as for example in one of her short stories entitled "Canada": "Women here are significantly better off, enjoy more respect and protection in true companionship" (118). The equal standing of women is manifested in her writing also, for instance, in love and sexual relationship. In our present-day knowledge of violence against women, pioneer men appear to be indeed from another world — at least in Seel's experience and cognizance. She describes, for example, the gentlemanly behaviour of a suitor in her short story, "Die Witwe" ("The Widow"):

> Suddenly he jumped up and wanted to kiss me. I too stood up and placed myself quickly on the opposite side of the table. We faced each other in position of combat. His powerful and large body shook from excitement. I watched fascinated this quivering mountain of flesh and jelly. What a picture of a man, it was overwhelming, it was too much man. I spoke to him soothingly and finally he left with the promise to wait for me. (104)

and in the same story: "Mr Wood kissed me, and why not? I dipped my finger in cool water and put some on his lips and said quietly: 'no more, never more'.... He asked me what the words meant. I said they were a plea and imploring: no more, never more.... He understood and took me home" (109). At the same time, Seel was also aware of the darker side of the pioneer woman's situation and thus implicitly criticizes the patriarchy. Again in her short story, "Die Witwe" she writes: "Widows were kind of objects to take advantage of. My mother was lied to and cheated and she lost the little money she had quickly" (99). And, in her short story "Hephata. Glaube, Liebe, Hoffnung" ("Hephata. Faith, Love, Hope") she describes how Mrs Wertin, with a house full of male visitors "she closed the door of her bedroom and placed the gun beside her bed" (83). Her exuberant descriptions and praise of the pioneer woman's equal standing with her man, is, however, at times difficult to strike with credibility. For instance, in "Ein Brief,"

she relates her observations of working situations in the pioneer household with reference to non-German pioneers: "I know here several dozen families (not Germans or Scandinavians) where the wife takes part in all chores, milks the cows and since farmers often run the post office or a small hotel, she helps there too. In addition, she is a good mother to a half-a-dozen or more children, whom she naturally cannot always dress up. Maids are totally unheard of here" (123). This description may be implying that work is shared and supports her notion of equality between husband and wife. At the same time, if the woman did all the above, it appears that this is no different from the "professional" couple's situation of today: while both husband and spouse work, the woman does — more often than not — everything else in addition to her work and career at home. Thus, Seel's notion of equality can be questioned. Also, she is aware that acculturation to the Canadian environment is certainly not ubiquitous. In her short story, "Eine kleine Silberwolke" ("A Small Silver Cloud"), she describes "an English woman from London, the daughter of a police officer," Mrs King, who "complained: 'I am sick and tired of this country,' and predicted that I will feel the same" (67). And Seel's awareness of the immigrants' acculturation in Canada extends to the problem of the Indigenous population. In "Skin Tyee," another short story, she describes with sensitivity the ex- and appropriation of the lives and space of the Indigenous peoples:

> Skin Tyee understood immediately what the score was. He saw the horses and the equipment, all for the purpose of establishing another homestead just like those a few miles away. He felt rage seeing these whites taking possession, clearing the forest and flattening their magnificent wilderness. ... Yes, he killed, but he killed only as much as he needed. That was right. But the white man killed and exterminated to take the land, to make profit and all that not for nourishment and simple need. (96)

Else Seel's perception of acculturation in her personal and emotional situation in Canada, while perhaps too specific and at times exuberant and as the above example shows, even questionable, nevertheless manifests valuable insights into our understanding of Canada's ethnic history and sociology, as represented in the genre of Life-Writing: "Uprooted from an indigenous culture and transplanted in another, this person's life will occur amidst many shifting images of the self, between a yesterday always alive within, but situated now in another country and culture" (Itwaru 13). Her perceptions of life in Canada, may not be exceptional in their overtly positive notions and Seel's Life-Writing is not exceptional as a the text by Marta Prochazka shows. (I would like to add here that these perceptions are those of a white woman in the context of the Caucasian

experience; we know that this context is radically different when placed in that of visible minorities and in the case of gays and lesbians, for example.) Prochazka describes her immigrant experiences after arriving in Canada from Czechoslovakia in 1985 and shortly after her move to the small Alberta hamlet of Swan Hills with similar positive emotionality:

> I fell in love with Canada at first sight. Not only for its beauty, its size, its room for free breathing — but for its people. From the very beginning, people were friendly to us. I know that "Have a nice day" is a just being polite, but it counts. The most important thing we had to leave behind were friends so we were happy to see friendly, smiling people in Canada. (132)

As I mentioned above, with reference to diachrony in the framework of catacaustics, Seel and Prochazka, in the distance of several decades and worlds represent a type of immigrant in Canadian ethnic minority writing whom little attention has been paid to. Namely, that of the positive-attitude immigrant whose intention is clearly to acculturate.

My next example concerns another type of peripherality, one that occurs in an author's imagined and fictionalized text where he/she develops his/her perceptions of peripherality and its imagined characters. The case in question is Sri Lankan-Canadian author Michael Ondaatje's novel, *The English Patient*. The novel won the Booker Prize in 1992 as well as many other awards such as Trillium, etc., while its adaptation to film by Anthony Minghella in 1996 received nine Oscars. The Oscars, in turn, resulted in the novel's bestseller status for several weeks in Canada and in the US brought the sale of the novel to a second peak (see Renzetti). In my application here, my focus is not so much on the author and/or text's position as peripherality but rather on the text's thematics of peripherality. In a further development of my own notion of inbetween peripherality, I focus on thematics as connected to the *loci* of both author and critic. This I construct on three interconnected notions about text, author, and critic and designated as the interpretation of the text by the critic, tension in the text and between the text and the critic, and detail in and of the text.

The first premise of the three areas mentioned, interpretation, is with reference to the interpreter's persona. Although this proposition may appear both unusual and of marginal importance, it is a necessary component. More, it needs to be explicitly stated. I postulate that this explicitness is necessary because of the implications of personal, ideological, cultural, etc., factors and elements in the analysis of the text. While this may be obvious and/or implicit and an accepted element that is normally not mentioned, the postulates of The Systemic and

Empirical Approach to Literature and Culture prescribe this as one of its basic strategies, based on the premise of ethics in Constructivism. Also, in the present case, my strategy is based on the theoretical prescription that the "theory of literary post-processing" is an integral element of the literary system and because "the main task of a theory of post-processing is to develop a means of analysing the behaviour of participants in terms of structuring operations and hence of correlating that behaviour with the properties of the text" (Schmidt 1982b, 154).

Now Paris-based Canadian critic Alberto Manguel wrote soon after the release of *The English Patient* that the impact of Michael Ondaatje's novel "tient moins à l'intrigue qu'à sa prose exquise, polie avec la précision et la beauté d'une marqueterie" (80). Very true. *The English Patient* may be described a novel in a traditional or in a postmodern context but it may also be described in terms of its lyrics (see, e.g., Barbour; also Heighton about Ondaatje's earlier works). The lyrical of the novel, in other words, its poetical impact on the reader is the result of what Ondaatje himself described as the "tension" in the novel. "Tension," Ondaatje explained in a radio interview, is the most important ingredient of his prose writing, one which arises from "discovery, learning, of being surprised" and from the "unplanned" birth of the text itself during the process of writing (1992b). At the same time, Ondaatje also explained his love of "détails en marge de l'intrigue" (qtd. in Manguel 80). The two chief creative components of the text, as proposed by the novel's author and by one of its interpreters, tension and detail, may also be understood as representations of Ondaatje's relationship with history — in the case of "tension" — while "detail" stands for the author's relationship with the notion of the Other. My first premise, then, the interpreter's persona, invites further definitions. As we will see, *The English Patient* contains parameters of history and notions of the Other whose understanding and interpretation — while possible in numerous ways — involve specificities of Hungarian, German, British, African, East Indian, Canadian, etc., historical factors. Tied to these historical factors is the notion of the Other, contextualized in the Canadian and in the general East-West environments of historicity, culture, and interpersonal communication. The explicitly stated, carefully observed, and then consequentially followed postulate of the compatibility between the interpreter's persona and the produced interpretation is here postulated as based on Schmidt's argument with reference to the framework and methodology of the Systemic and Empirical approach. The suggestion is that, epistemologically, Schmidt's postulate contains the view that while "objective relativism" is to be reckoned with, at the same time one should attempt to transcend it by its recognition and by its explication. In turn, this process postulates operationality

and functionality in theoretical and interpretive work:

> If, as literary scholar, one commits oneself to describe as clearly and exacting as possible what one wants to know, how this knowledge is accessed and what one means to say, as in all scientific decisions this also becomes a question of personality and view of life. If one decides to take this route, it follows that one's task includes to state where, on the one hand, the relationship between cognition and science theoretical consequences is located and, on the other hand, where this is located between methodological and object theoretical consequences. (Schmidt 1991b, 391)

Following the above, as an interpreter of the novel, I will focus on the Hungarian, German, and Canadian explicit and subtextual components in both cases of history and the Other. By virtue of my familiarity with the mentioned national/cultural environments in my personal and cultural background, and scholarly training, as an agent of post-production processing, I will produce a text- and at the same time context-specific interpretation of the novel. My second premise is predicated on the notion of tension and history. Ajay Heble observes that "Ondaatje has repeatedly been engaged in an attempt to incorporate marginal figures out of the historical past into a non-historical genre" (97). I would like to suggest that while the quoted observation is written with reference to Ondaatje's *The Collected Works of Billy the Kid* (1970) and *Coming Through Slaughter* (1976), this observation remains effective with reference to *The English Patient* as well. Several characters in *The English Patient* are indeed such "marginal figures out of the historical past." It should be noted, however, that Ondaatje's method to use "marginal figures" of history does not make his prose works "historical" novels in any sense of the word. On the contrary, his postmodern use of the historical makes his novels, precisely in his process of writing of tension = history / detail = the Other, he succeeds as a creative, poetic genius in writing fiction dealing with history: "The force of Ondaatje's texts thus resides in their ability to articulate a tension between ... an insistence on what Ondaatje calls 'the truth of fiction' — on his imaginative account of the past as being narratively faithful to the way things might have been" (Heble 98).

Ondaatje's novel is a postmodern text that succeeds in representing life underlining its fullness, complicatedness, inexplicability, fragmentation, and its subtextual richness which cannot be represented by traditional uses of historical "facts" (for the postmodern character and structures of Ondaatje's earlier work, see Bjerring). At the same time, the interpretation of the interrelation between the historical and the perception of the Other may be useful for the readers of Ondaatje's works to grasp this author's profound sensibility and artistic genius.

It is for this reason that the author's historicity, the historical data behind the fiction, and his notions of the Other should be explicated. And Ondaatje's concern with the historicity of his novel is evident on a different level too. After I had begun to plan my study and begun to research the secondary literature, I wrote a letter to Ondaatje asking him with regards to his knowledge about Almásy. He replied explaining to me that beyond the sources he cited in his "Acknowledgements" in the book (305-07) he is unaware of the history of any of the characters of his novel. He had never heard about the questions concerning Almásy in Hungarian and German sources, he did not know that Lady Clayton East Clayton died in a plane crash one year after her husband's death. More, he let me know in no uncertain terms that he hoped it was not my intention to interpret his novel in the traditional and unsophisticated context of establishing parallels between his fiction and the historical "facts." I assured him the best I could that this was not my objective.

Following the above outlined postulate, I will now present historical data concerning (Count) Almásy and his position as the Other and historical data concerning Lady Clayton East Clayton, née Dorothy Durrant, *alias* Katharine Clifton. The presentation of historical data should be understood, primarily, in their relationship with Ondaatje's notions of the Other. Further, the data is to be understood mainly from the readers' point of view, as a primary construct in the novel's cohesion as interpreted on the three premises I introduced, namely the interpreter's persona, tension in/about history, and detail as focussed on the Other.

László Ede Almásy, Count of Zsadány and Törökszentmiklós, second son of the ethnographer, zoologist, and Asia-explorer Count György Almásy (1864-1933), was born 22 August 1895 in Borostyánkő (now Bernstein in Austria) and died in Salzburg 22 March 1951 (*Magyar életrajzi lexikon* 23; Török 21). Almásy's merits include the discovery of the lost oasis of Zarzura in the Libyan desert, the discovery of prehistorical paintings in the caves of the Uweinat mountains, the cartography of the Libyan desert (his name is preserved in the name of one "Djebel Almásy"), the development of civil aviation in Egypt and the building of the Al-Maza airport, scientific and geographical data accumulation in Egypt, Sudan, Kenya, Tanganyika, Uganda, Abyssinia, and Tripoli, and several works published in Hungarian, French, and German about his travels, discoveries, and experiences in the war (for the corpus of Almásy's work see, Tötösy 1994b). In his youth, he studied engineering at the University of London and was employed for a period by the Austrian car manufacturer Steyr. In 1949 he established a distance world record by towing a glider plane from Paris to

Cairo. Just before his death in 1951 he was appointed director of the Desert Institute in Cairo (see Török; *Révai nagy lexikona* Supplement A, 49-50). While many Hungarian encyclopedic and genealogical sources suggest that Almásy descended from the aristocratic Counts Almásy, János Gudenus and László Szentirmay write about the fate of Hungarian aristocrats after the Second World War and claim that László Almásy could not have been an aristocrat, i.e., a count and explain this by discussing Péter Bokor's book, *Zsákutca* (1985). Bokor writes that Count László Almásy was attached to the German army and he helped Vince Görgey, a Hungarian army officer, in July 1944, to escape to Berlin with the aid of the German SS (35):

> In the aristocratic line of the Almásy family there was no László. Surely the reference is about László Almásy, the well-known Africa-explorer and discoverer, whom the Hungarian General Staff, in his rank as a drafted reserve officer of the Royal Hungarian army, assigned as a desert expert to General Rommel. After the war, that is, after capture by the communists in the siege of Budapest in 1945 and subsequently accused of war crimes, he was exonerated. In Egypt he is still highly regarded; for example, they named several institutes in his honour. (Bokor 106)

Sources available to me, such as Zsolt Török's work (Budapest, personal communication) and the *Révai nagy lexikona* clearly designate László Almásy an aristocrat in the rank of count. At the same time, reputed genealogists and experts of the Hungarian aristocracy such as Gudenus and Szentirmay (Budapest) and Szabolcs de Vajay (Genève) disclaim László Almásy's rank of aristocracy. Vajay contends that

> László Almásy, the son of György Almásy and Ilona Pittoni ... was a member of the gentry branch of the Almásys and his direct ancestor was Antal Almásy (deceased in 1795). It was Antal's brother, General Ignác Almásy (deceased in 1804), who was elevated to count in 1771 while his brother Antal, László's progenitor, remained without title and so did, consequently, his descendants including László Almásy. (Vajay, personal communication)

It appears to me more likely that Gudenus and Szentirmay and Vajay have their facts straight while other secondary sources are erroneous, although there is also the story that the last Habsburg king of Hungary, Karl, granted the title to László orally in 1919 during László's drive of the king from Switzerland to Budapest (Török, personal communication). But *alterité* and more, outright confusion about Almásy does not end with questions about whether he was a count or a member of the untitled minor nobility. Rather, the designation of "count" is another,

albeit curious, marker of *alterité*, superimposed on Almásy. For instance, Gert Buchheit, in his book about German military counter-espionage, writes in the following manner:

> Who was this Count Almásy? László Almásy, Count of Szombathely, was born about 1895 in the castle of Bernstein in Burgenland, then still in Hungary. The Almásys are ancient Hungarian magnates, whose title of count was abrogated after their participation in the 1849 Kossuth revolution. Despite of it all, the Almásys were committed monarchists. János, the older one of the two brothers married a sister of the Prince Esterházy, who almost went bankrupt after he bought the stables of the exiled Emperor Karl in 1918 for safe-keeping until the return of the monarch. It was in this milieu that László Almásy grew up. He became a commissioned officer, a well-known gentleman rider and later an exceptional gentleman driver. It was in this capacity that he participated in the epoch-making drive from Mombasa to Cairo with Prince Liechtenstein. When Emperor Karl attempted a Putsch from Switzerland, Almásy drove his monarch in a secret, thirty-hour drive through Austria. (234)

The narrative properties of Buchheit's text are such that there is an implicit respect paid to Almásy's aristocratic background and even an elevation to higher importance, albeit based on misinformation and historical nonsense while at the same time the leading question "who was this Count Almásy?" clearly deflates the aristocratic context. Buchheit further recounts Almásy's desert travels and discoveries in Africa, his military career, his war years and intelligence exploits with General Rommel, and closes with "And what has happened to Count Almásy? He is supposed to have died a few years after the Second World War in Egypt" (238). Buchheit's research and description are more accurate than Gudenus and Szentirmay's. However, it is obvious that this author neglected to research the history of the Almásy family or that of the Hungarian aristocracy. For instance, no Hungarian noble's title could be abrogated, the Almásys were not counts of Szombathely (Szombathely is a large city in Western Hungary and it was never titled property of a magnate); Buchheit also confuses Sir Robert Clayton East Clayton with an engineer by the name of P.A. Clayton, who was a companion of Almásy and the baronet (239; Almásy 1936, 43; for P.A. Clayton, see Clayton), etc. Nevertheless, the interesting factor here is the question about Almásy' identity, similar to *The English Patient*'s narrator's: is the patient "English" — and I get the sense of a reverse, positive, *alterité* here in comparison with the *alterité*, a negative one, of Hungarianness — or is he an Other, Hungarian or generic Other? (And there is also the rumour that pervaded the internet after the impact of the film that Almásy was actually homosexual

and that he was a lover of General Rommel [this information was attributed on the net to relatives of Almásy as well as Rommel].)

Almásy's travels with Sir Robert Clayton began in 1931 when Sir Robert, as Almásy describes, "took a trip to Hungary to see me and I offered my enthusiastic collaboration" (1936, 4). Robert Clayton was born in 1908, fifth and last baronet of Marden and of Hall Place (*Burke's Peerage* 535), a British aristocrat who was keenly interested in geographical discovery and in travel. Immediately after his marriage on 29 February 1932, the young aristocrat

> Set out with Count L.E. de Almasy to explore the unknown are of the Libyan Desert north of the Gilf Kebir, and to find the legendary lost oasis called Zarzura. After being lost for several days in the desert and suffering hardships the expedition returned without achieving its object. A full account of the adventure, a map, and illustrations were published in *The Times* of July 6, 1932. In a few weeks Sir Robert was dead. He developed a disease similar to infantile paralysis, and though respiration was induced by an automatic apparatus he died on September 1, at the age of 24. (*The Times* "Obituary," [16 September 1933]: 12)

Then, in 1933, Almásy and his expedition group discovered the oasis Zarzura and in 1934 the discovery was presented in London, at the British Geographical Society's meeting, by Wing-Commander H.W.G.J. Penderel and Dr Richard A. Bermann, his companions. The members of the successful expedition were Almásy, Dr László Kádár, a geographer and geologist at the University of Debrecen, a "Herr [Hans] Casparius, photographer and cine-photographer," the Austrian author Dr Richard Bermann, Commander Penderel, two Sudanese chauffeurs, and a cook. In Penderel's and Bermann's descriptions of the expedition, it was Almásy's research and guidance that made the expedition a success (Almásy 1936, 43; *The Geographical Journal* 83.6 [June 1934]: 450-53). In 1936, A. Hoellriegel published a book about the Zarzura discovery and later, in 1972, Kádár published a memoir about the Zarzura discovery.

The historical data about Lady Clayton East Clayton née Dorothy Mary Durrant is less confused, nevertheless her biographical background is equally striking in the context of the novel. Lady Clayton was "a very experienced pilot ... [she] was also a talented sculptor, and her home, as well as the vicarage of Leverstock Green [her father, Arthur Durrant, was the vicar there], contained many examples of her work" (*The Times* "Obituary," [16 September 1933]: 12). She accompanied her husband in several desert expeditions and after his death she expressed that "I am only carrying on my husband's work. We always did this sort of thing together. He left with his work unfinished. I want to try and

finish it off" (*The Times* "Obituary," [16 September 1933]: 12). However, her own expedition in the Libyan desert after the death of her husband, where she flew her own plane, was unsuccessful. There is no indication in the accounts whether she accomplished this expedition with Almásy; in her brief account of the expedition she writes that she was accompanied by Commander Roundell (*The Times* "The Lost Oasis," [16 September 1933]: 11). That Lady Clayton and Almásy knew each other from previous expeditions with her husband, is plausible but not substantiated. In 1933, after Sir Robert's death when Lady Clayton East Clayton organized an expedition with Commander Roundell, Almásy and his group had a parallel expedition (Penderel 455; Bermann 457-58). After her return to England in May 1933 from this expedition, she lead another expedition to Lapland. Five days after her return to England, on 15 September 1933, she fell to her death during a short flight at Brooklands. Inexplicably, Lady Clayton appeared to have climbed out of the cockpit and fallen out of the plane (*The Times* "Lady Clayton Killed," [16 September 1933]: 10f). The accident has never been explained although an official inquest was held (*The Times* "The Brooklands Accidents," [22 September 1933]: 19a). Lady Clayton née Dorothy Durrant's scientific interests and knowledge, her interests in aviation, her artistic talents as a sculptor, and her risk-taking attest to her exceptionality as an individual and as a woman (it would be interesting to find out, if possible, why her friends nicknamed her "Peter" [*The Times* "Lady Clayton East Clayton. A Correspondent Writes" [19 September 1933]: 14c).

My third premise, detail, is with reference to the context of history, peripherality, and *alterité*. The historical background of Almásy exploded in the media after the release of the film by Minghella when Elizabeth Pathy Salett published in the 4 December 1996 issue of *The Washington Post* an opinion piece entitled "Casting a Pall on a Movie Hero." Salett describes the encounters of her father who, as Consul-General of Hungary in Egypt before and partly through the Second World War, had extensively interacted with Almásy in Cairo, and concludes:

> *The English Patient* calls itself a work of fiction. But in fact, what the film's director-writer does is to take a real story and a real person, minimize the meaning of his activities and recast him as a passionate, loving hero. *The English Patient*, which was constructed as a beautiful, romantically lyrical film, is amoral and ahistorical. The film's presentation of a moral equivalency between the Germans and Allies trivializes the significance of the choices men like Almasy made and the enormous consequences of their actions and alliances. (C6)

Salett's opinion of the film demonstrates several factors which have bearing on my discussion of detail and peripherality: 1) an audience response to the interrelationship of "fact and fiction"; 2) a personal opinion and perception, where fiction is rated below historical "accuracy" and "fact"; 3) the publication of the opinion in an internationally known and read newspaper demonstrates the systemic- and media-accorded importance to artistic representation of life; and 4) the media attention because of Salett's article extended itself into the internet and a large amount of discussion occurred on point one. It remains without saying that the apparent success of the film influenced significantly the popularity and sale of the novel (see Renzetti), as is the case in most instances of successful Hollywood adaptations of a literary text. This systemic factor with regard to the interrelationship between different media processing of the same artistic product is significant by itself. But it has further dimensions: with regard to the perception of ethical dimensions as suggested by Salett, Ondaatje responded to the criticism in a letter to *The Globe and Mail*:

> From Homer to *Richard III* to the present, literature has based its imaginative stories on historical event. We read those epics and literary works to discover, not the facts of the Trojan War, but the human emotions discovered in the story. If one writes a novel and pretends it is nonfiction or makes a film and pretends it is a documentary, then the writer or film maker should be tested. However, *The English Patient* came out a few years ago as a novel and the film version is not a documentary. I wrote about an enigmatic desert explorer whose role when World War II broke out was to be a betrayer. In reality the facts are still murky and still uncertain — to some historians he was a spy, some others think he was a double agent. Whatever "spying" he did was witnessed and watched by the British Secret Service. *The English Patient* is not a history lesson but an interpretation of human emotions — love, desire, betrayals in war and betrayals in peace — in a historical time. It holds no sympathy for Nazis, in fact the most shocking scene in the film depicts a Nazi torture. It is about forgiveness, how people come out of a war. There are four other central characters who reflect and qualify the character of Almasy. The facts of the history behind *The Crucible* or *Richard III* is the raw material often chronicled by historians with a political dogma or party line to protect. Some are true, some are false. (Compare the histories of the War of the Roses or the Second World War written at the time and those written now — and they still continue to be revised.) It is what Shakespeare or Arthur Miller have written out of it that teaches us about the human condition. If a novelist or dramatist or filmmaker is to be censored or factually tested every time he or she writes from historical event, then this will result in the most uninspired works, or it just might be safer for those artists to resort to cartoons and fantasy. (Ondaatje, qtd. in Saunders)

Salett's and Ondaatje's different opinion on the question of art in social discourse, interesting not only with regard to audience research, for instance. Rather, it demonstrates the said interconnectedness of detail and peripherality and to a specifically high niveau. It is not my intention to engage in the controversy whether *The English Patient* is a "distortion" of historical "facts" or whether this is justified as it is fiction. Suffice it to say that in my opinion both Ondaatje and Salett have a point. As Ondaatje suggests and as we know, fictional descriptions of Alexander or Napoleon have had the effect of mythologization in a positive context when an alternate historical opinion may be that they were mass murderers of the first order. Ondaatje is right in his opinion that both the novel and the film are fiction based on the prerogative of artistic expression. Salett is right in her opinion in the context of social discourse that the glorification of an individual — even if in fiction — who, under whatever circumstances, supported Hitler may be ethically questionable: the history of Hitler is unique in its horrors and too immediate, too near in time, and too raw for any audience still and hopefully will remain so. On the other hand, and here Salett's point gains on validity significantly, Ondaatje and Minghella could or should have paid attention to the said historical background concerning Almásy. The fact that the potentially explosive implication of the protagonist's historical background was not considered is the result of Ondaatje's opinion that fiction is fiction and this preempts any and all criticism of historical "facts."

Almásy's historical life demonstrates — along with the above posthumous questions about his origin and the secrets of his intelligence activities described by Buchheit and Salett — curious incidents which point to an interesting marginality strikingly similar to his story in *The English Patient*. In other words, his historical and factual data poetically overlap with Ondaatje's fiction, with the novel's narrative structure and content of the English patient's possible life. By virtue of his Hungarian persona — exemplified by the Western nations' historical, at times explicit, at times implicit, non-acceptance of the "Magyar hordes" and their Asiatic roots, the impossibility of establishing the origin of the Hungarian language as it is unrelated to Indo-European languages and hence its often described quality of the strange and unfamiliar, the "Other" — Ondaatje's treatment of Almásy as one of undisclosable identity and history is exceptional, sensitive, and insightful. In one of the many parallels, in Almásy's own writing, we find the following description, again an allusion to undefinability and his position in the Other:

> The Arab children were wonderfully amused when I spoke to them in their own language.

A little girl immediately asked me if I were an Egyptian. When I said no, the choir of children shouted: "You are lying, lying, you are Egyptian, we can see it from your skin!" I took my sunglasses off and asked them whether Egyptians had blue eyes. The crowd became silent and finally the little girl decided: "Your mother was Egyptian." (Almásy [194-?], 87)

Almásy, the Hungarian aristocrat in *The English Patient*, is depicted as the Other in the novel. The reader does not know for a long time who the "English" patient is. When we find out that the patient is Almásy and that he may be a Hungarian, the notion of the Other is not diminished. Rather, it is increased. The aspect of the Other in this context raises interesting questions which only recently, after the demise of the Soviet empire, begin to appear in some types of discourse about culture. For example, George E. Marcus expands on the notion that Europe is hardly homogeneous culturally and certainly not historically (1-16). Almásy's function in *The English Patient* can well be contextualized as the Other in the peripheral in the specific European historical and contemporary situation, with particular relevance in the current North American debate of cultural studies, politics, literature, and history.

In the present debate about "Eurocentrism," North Americans (mainly) demonstrate a lack of sophistication, in fact, the inverse of neocolonialism. The perception of Europe as a homogeneous unit of culture and thinking is clearly untenable and suggest a myopic and limited, perhaps politically motivated, point of view although even Europeans — albeit only those of the centre and not those of the periphery — argue at times for a similar homogeneity. The qualitative, value judgemental demarcations between European nations and cultural *noyaus* are and have always been rigid and in most cases not even class could transcend them. There are, of course, different grades of these perceptions about the Other in Europe but Hungary and Hungarians (or the nations of the Balkans) occupy a remarkably unfortunate position, and historically so. Ondaatje, with the voice of Katherine Clifton, for example, responds to this this way: "For her there was a line back to her ancestors that was tactile, *whereas he* [Almásy] *had erased the path he had emerged from*" (Ondaatje 1992a, 170; my emphasis). This response in the fictional construction of the novel implies the possibility and even necessity for a "counter-nationalism" and hence the possibility of an elimination of the negative implications of the Other. And Ondaatje's use of the Hungarian metaphor *felhomaly* [*félhomály* = semi-darkness, dusk, half-light, twilight] provides us with yet another example of Almásy's Otherness: he is an example of his own marginality. On the authorial level, Ondaatje's construction of this alternate peripherality and his own own perception of the construction of it was

manifested in his concern that the Hungarian word, as spelled in the novel, *felhomaly* (170), was incorrect and requested the proper spelling (*félhomály*; Ondaatje, personal communication). Further, the Other has real historical conditions in Almásy's biography as well: he writes in one of his books that in his conversations with captured British officers — who were unaware that he was a Hungarian officer assigned to General Rommel's desert army — they replied to his questions about the future of East Central Europe that "Hungary must be truncated so as to destroy its economic unity and that, consequently, its output will not hinder the development of our allies Czechoslovakia and Yugoslavia" (194-?, 26). Not that Hungarians were not guilty of the crimes most European nations committed and still commit against other nations or against minorities within their own borders. But, in the view of most Hungarians, their actions — which they usually justify as a consequence of their fight for survival in face of Western indifference and colonialisms — do not explain the major Western powers' economic colonialism and the perception of their cultural superiority (we should note that Hungary was a colony of the Ottoman empire, then of the Austrian empire until 1867, and then of the Soviet empire between 1947 and 1989).

As a consequence of Hungarian nationalism in its function as a pervasive force in Hungarian culture, Almásy the historical figure as well as Almásy the fictional figure demonstrate the acute position of Otherness and peripherality and so it comes that the fictional figure "erased the path he had emerged from" and says that "There were rivers of desert tribes, the most beautiful humans I've met in my life. We were German, English, Hungarian, African — all of us insignificant to them. Gradually we became nationless. I came to hate nations" (*The English Patient* 170, 138). Almásy's position in the novel, that is, his undeterminability, overlaps with his "real" position of marginality and *alterité*. Readers of the novel may argue that the description and treatment of Karpal Singh as a "result of being the anonymous member of another race, a part of the invisible world" (*The English Patient* 196) reflect more poignantly and importantly the dominant racism and the negative aspects of Otherness. True. However, the case of Almásy is, in my view, more striking precisely because it reflects an uncharted territory and points to the proposition that in Europe the notion and negative results of the Other are historically prevalent. In other words, I would like to refer back to my contention that Otherness is not restricted to the obvious. And the critical reaction, too, to *The English Patient*, reflects this. For example, Val Ross' editorial in the *Globe and Mail*, while it drawing interesting and well-crafted observations about the novel, it is curiously selective. Ross,

discussing "Kip, the young Indian," and Caravaggio, "an immigrant whose name is rich with sensual allusions, whose name sounds as absurd among the Anglo-Scots of Toronto as, say, 'Ondaatje'," makes not one single reference to the "English?"/Hungarian Almásy (C1-C2). This is similar in the German press, for example, in Ulrich Greiner's editorial in *Die Zeit*, on the occasion of *The English Patient*'s German release at the Frankfurt Bookfair (October 1993). I doubt that this is a result of not preempting the readers by giving away the story. Could it be that the name "Almásy," the Hungarian elements of the novel, or Ondaatje's masterful intertwining of questions of identity and history, all affecting the notion of the Other, prevented the article's author to extrapolate these elements of the novel?

Similar observations can be made about the position of the "Canadian" characters of the novel. The characters of Caravaggio and Hana, first appearing in Ondaatje's *In the Skin of a Lion*, reappear in *The English Patient*. Winfried Siemerling deals with the question of ethnicity and its situation in Canadian historical discourse and, with regard to Ondaatje, he writes:

> The experience of the immigrant does not yet infiltrate the public perception of the host culture with the acquisition of the foreign tongue by the individual. The interweaving of the searcher and narrator Patrick with the world of the foreign carries the fictional imprint of what was left out until now from possibilities of historicity while the success of the novel also builds bridges. ... In Ondaatje's writing is that possibility of history raised in an awakened voice that was left in the dark in the dominant texts of history. (180-81)

Caravaggio and Hana are both from that part of Canadian society that have been given a voice in *In the Skin of a Lion* and in *The English Patient*. An *English* voice that is combined from the immigrants' position and those whose perception of the foreign includes their Canadianness — despite the Other-origin: "It was someone's birthday party late at night on Danforth Avenue. The Night Crawler restaurant. Do you remember, Hana? Everyone had to stand and sing a song. Your father, me, Gianetta, friends, and you said you wanted as well — for the first time" (Ondaatje 1992a, 53). *The English Patient* is a novel containing the representation of peripheral historical figures fictionalized into a possible world. The possible world is manifested in a context of *alterité*, the Other, both for the author and for the reader. This representation succeeds not only in captivating the reader by its lyrical and suggestive narrative but also in the creation of historical tension and insightful detail. The novel calls its readers to consider that stereotypes and historical "facts" can only be truly understood, and hence, in a germane fashion, modified, within the workings of literature. And

individuals, historical or not, can only be understood when they are re-constructed within imaginary possibilities.

CHAPTER FIVE

Women's Literature and Men Writing about Women

In the context of my framework for a New Comparative Literature, my proposal here is a response to the debate about the philosophical and phenomenological tenets of Constructivism, the philosophical and epistemological approach upon which The Systemic and Empirical Approach to Literature and Culture is built (see, e.g., Barsch, Rusch, Viehoff; Kramaschki 1995; Riegler; Rusch and Schmidt 1992, 1994; Spivey). My proposal represents a functional aspect of ethical Constructivism (see Rusch and Schmidt 1995) and it serves the following purposes: 1) to postulate some pragmatic aspects of my intellectual/personal position toward feminisms; 2) to propagate selected results to my male colleagues in academia; and 3) to satisfy my commitment to oppose negative discrimination in all walks of life actively thus responding to the implicit demands of ethical Constructivism. The desired readership of my argument is, in the first instance, the heterosexual male majority in academia but many of the suggestions here proposed apply to all men (and women) in all walks of life. Although the term "negative discrimination" is cumbersome, I am using it here because discrimination *per se* is not necessarily negative. I am differentiating between discrimination as an objective point of view, in the present context void of value judgements, and "negative discrimination," which results in such as apartheid, the oppression of women, racial hatred, etc. Elaine Showalter writes:

> I believe that the fundamental changes have now begun that make the formation of a strong critical community around the issue of gender a genuine and exciting possibility. While this community ... will include critics who are male and female, black and white, gay, lesbian, and straight, its members can explore a range of gendered subjectivities and literatures besides their own. Like other aspects of literary analysis, talking about gender without a commitment to dismantling sexism, racism, and homophobia, can degenerate into nothing more than a talk show, with men trying to monopolize the (post)feminist conversation. But ... the genuine addition of gender as a "central problem in every text" read and taught, "whatever the era and whoever the author," could also move us a step further towards post-patriarchy. That's a step worth trying to take together. (2)

The implementation of Showalter's perspective in the domain of higher learning is critical because male academics comprise the majority in our institutions of higher learning and because they constitute intellectual leadership.

Their education is an indispensable step in the struggle against gender negative discrimination in our society. This education should occur in two related areas: 1) by the re-structuring of cultural codes, customs, habits, perceptions, laws, etc., and, most importantly, 2) male academics should coordinate aspects of their personal lives, their scholarship, and their academic activities. In other words, the domains of the personal, the intellectual, and the professional should interact in a harmonious display resulting in an environment of non-negative-discrimination between men and women. This is what I term "gender responsibility" as part of a general environment of social responsibility.

Patriarchy and its values are mainly social in origin and even if we take into account biological, physiological, or neurological differences, these should — and must — be restructured towards equity in all walks of life, based on the tenets of ethical Constructivism. The proposition that women are unable to perform certain tasks because they are female, is untenable. If they are now handicapped in certain endeavours, they are so because of entrenched oppression, may that be obvious or implicit in designations of roles for women. This can and must be changed. Society must find avenues and must accommodate women so that gender will be no more a base for negative discrimination. My postulate is that gender responsibility is one of the most important social (intellectual, psychological, institutional, legal, etc.) tasks of our time (this was said by some feminists already in the nineteenth century), involving almost all areas of interaction and communication. It is so, because it will become possible to eradicate negative discrimination — racial, religious, ethnic, sexual, etc., — only after gender responsibility has become an unquestioned and unquestionable universal human quality. What is closest to the body, has to be resolved first, so to speak. This does not mean that the advocation and fight against racial discrimination, for example, is not as important as gender responsibility or that it should not be combatted side by side with gender negative discrimination. Rather, I propose that because we all encounter gender codes and behaviour first (i.e., from birth in the family environment), gender negative discrimination is the most pervasive and unchallenged situation we grow up with. One cannot, it seems to me, hope to eliminate racism and other negative discriminations before we eliminate gender negative discrimination and its mechanisms. More, this is a necessary task in all cultures. Negative discrimination against women and the feminine, is, at present, a characteristic of almost all cultures, although so to various degrees and intensities. Therefore, gender responsibility — because it transcends cultural, social, economic, etc., demarcations and because human interaction is most immediately marked by gender relationships — attains ultimate importance.

Further, if gender responsibility evolves into an universal human characteristic, other negative discriminations will either logically disappear, or they will be easier to combat. In the following, I would like to offer a functional and operational framework of gender responsibility:

1) A point of departure is that as male academics, it is of crucial importance that we are is aware of gender responsibility. This awareness means position-taking, i.e., the rethinking of our beliefs, attitudes, etc., and extends into discussions in academic circles and at home. Generally, it means the channelling of areas of our private life into gender responsibility and vice versa.

2) One of the elements of gender responsibility begins with and acts within language. Linguistic awareness at work and in our work, at home, in partnership, and with children, is a crucial part of gender responsibility.

3) The attraction to a woman: Subsequent actions to translate this into a relationship is still largely placed onto the male by social conditioning. It is one's gender responsibility to reduce this socially conditioned demand and to accept or to solicit the "equalizing" involvement of your partner.

4) As a polite and courteous individuals we should behave accordingly towards women — but not according to codes of "gentlemanlike" behaviour, i.e., we are polite and courteous towards women not because they are women but because we are a polite and courteous individuals.

5) In situations of "men only" conversations or "out with the boys," we should attempt to take a position which will ultimately result in gender responsibility, at least in our presence.

6) In general terms, we should watch ourselves and our attitudes: Always realize when gender responsibility is absent, to whatever degree, from our thinking, emotions, and social interaction.

7) It should be kept in mind that our sexual behaviour with a partner or spouse manifests our awareness and understanding of gender responsibility.

8) If married: Whether your spouse is at home or whether she is working, housework must be shared. If you have the misfortune of having grown up without acquiring skills such as cooking, doing laundry, etc., you should learn them. Also, it is important that we do the less "fun-type" housework, too. We should not chose gardening, because we like gardening, and dislike cooking and then claim that we share housework. In a situation where by consensus it has been agreed upon that your spouse stays at home, for example, to raise children, the principles here postulated should still apply. The principles of gender responsibility become even more important when your spouse has a career on her own. Her career and its demands should be integral to your gender responsibility. The

demands of both careers and the sharing of household tasks should frequently be discussed.

9) If there are children: Gender responsibility requires our involvement beyond that of a *paterfamilias*. It begins with participation in pregnancy classes, continues with participation in the birth (unless there is a medical reason why you cannot attend), continues still during night time feedings, diaper changing, etc., and both parents participate in the years of schooling, etc.

10) In the academic/bureaucratic sphere it is inappropriate, for example that we address, for example, the departmental secretary (usually a woman) by her first name while she addresses you by "Professor X" or "Dr Y." We must either address each other by first names, or you her by Ms, Mrs, or Miss X and she then you by Professor X or Dr Y. (This latter point is a North American cultural and linguistic issue while in other cultures — continental Europe, Asia, etc. — it is more often than not not an issue).

11) We should read feminist and antisexist literature. The extent of this will, of course, depend on our field, interest, and available time. However, whatever our field, some knowledge of recent feminist texts will help us to understand and clarify gender responsibility. More importantly, we should read literature (primary texts) in general critically, i.e., with awareness of gender responsibility. And scholars working in the humanities should attempt to work promoting feminist criticism (regardless of some feminists' objections to "appropriation."

12) If we subscribe to gender responsibility, our opponent, in a context of dialogue, in society (and within ourselves) is the male proponent of patriarchy and, as well, the female proponent of patriarchy. In both cases, we should attempt to educate and to convince, by word and deed.

13) Militant feminists, we must realize, as irritating or even unfair they and their activities and concepts appear to be to us, are (necessary) transgressions and aggressions. If we encounter suspicion in our attempts to propagate gender responsibility, this must be disregarded — we should proceed with our task, but without forgetting to silence one's inner male response, often a negative one.

14) Gender responsibility also means sensitivity to (socially conditioned) codes of behaviour of women. For example, it appears to me that when passing an obstruction in a building or on the street at the same time when a woman does, the woman utters "excuse me" more readily than the man, usually she is the first to apologize. This is an example of women's behaviour towards obstruction (as a concept), toward resistance. As male academics are the majority at institutions of higher learning, it is important to recognize the difference in male/female approaches in dealing with problems and problem solving, large and small.

15) An important and controversial issue is the question of "reverse discrimination." We must have faith in academic integrity and assume that qualified male academics are not negative-discriminated against because of their gender. However, there are areas where reverse discrimination, in a specific sense, is justified. The reality of the matter is that the status quo of the majority of men is unacceptable because it originates in the fact of the general negative discrimination against women. If, in certain cases affirmative action means a preference for qualified women candidates and leads to the elimination of men candidates, this is a price to pay. It is appropriate and justified to change from domination of male academics into a gender parity by means of a preference for qualified women academics.

The addition here of an "autobiographical detail" is consistent with the concept of gender responsibility and it also confirms my postulate of the importance of an ethical Constructivism. I must admit — hoping that this will not detract from the seriousness of my above stated points of consideration — that my own awareness of gender responsibility has developed more easily than if I had had a more ordinary and traditional life. At the same time, the contents of this Manifesto are based on realities of my life, my own beliefs and actions and (re)actions. I am forty-eight years old, have been married for twenty-three years, and we have two children. My sensitivity to negative discrimination developed early: I repeatedly experienced negative discrimination (social, cultural, bureaucratic, etc.) in my country of birth and as a refugee/foreigner in several other countries. In addition, I have seen this negative discrimination in continuous action in the life of my mother, single since I was fourteen years old. Thus, I have come to regard social responsibility and within that, gender responsibility an integral part of my individuality. The continuous integration of gender responsibility into my individual make-up has been aided by my spouse, who earned a doctorate in a medical science and who successfully combined the pleasures and responsibilities of marriage, her career, and our children. She and I share and enact the principles here proposed.

As I suggested in my proposal of gender responsibility above in point eleven, for scholars in the humanities in general it should be of interest to work in/with feminist criticism. In addition or rather, *a priori*, this socially relevant scholarly activity in the context of a New Comparative Literature, is the ideological as well as operational and functional bases of the following application of to novels by Margit Kaffka and Dorothy Richardson. Hungarian Margit Kaffka (1880-1918) and English Dorothy Richardson (1873-1957) produced innovative prose on several levels. To begin with Kaffka, in Hungarian literature she is a

canonized woman author. Her contemporaries, such important authors and critics as Gábor Kemény and Aladár Schöpflin, and then more recently György Bodnár, Dalma H. Brunauer, Anna Földes, László Fülöp, Joseph Reményi (1964b), and Lívia Z. Wittmann have published studies on her work. For instance, in one Hungarian literary history, the entry on Kaffka contains the statement that this author is the most important Hungarian woman novelist and that her novel *Színek és évek* (*Colours and Years*) (written in 1911 and published in 1912) is one of the best, most harmonious, and best developed Hungarian novels (Szabolcsi 216). Although in the critical body of Western literatures Kaffka, as an author from a marginal literature, is less noted, *The International Dictionary of Women's Biography* contains a several paragraphs-long entry on her (Uglow 354). However, a distinction should be made between the canonization of Kaffka as an author *per se* and her importance as a woman and a feminist author. My reading of the secondary literature is that, in general, Hungarian literary criticism has not as of yet developed a critical corpus from a feminist point(s) of view, although, for example, Anna Földes at least recognizes the patriarchal ideology prominent in the critical corpus on Kaffka and Lóránt Czigány writes, "The critics are again, in the first instance irritated by Kaffka's choice of theme and female [N.B. not feminist] point of view. They reproach her for viewing her male protagonists from a female angle" (1984b, 123). What has not caused a problem for centuries in the history of literature, suddenly becomes an unforgivable affront towards realism and it is viewed as a biased (prejudiced) position. For this reason, Kaffka's work has not been read and analysed from such a critical perspective. The most explicit reference to a feminist point of view is in Lóránt Czigány's English-language history of Hungarian literature:

> It was a social necessity that the appearance on the scene of emancipated female creative writers should coincide with the emergence of the feminist movement, as the movement for women's liberation was called at the beginning of the twentieth century. In addition to the other aspects of social, political, and intellectual ferment which characterized the turn of the century in the Austro-Hungarian Empire, the concept of Modern Woman, with its moral, social, human, and vocational implications, was considered part of the social progress by middle-class radicalism, although Hungarian Civil Law had never been as restrictive to women as had the social systems in most Western nations. (* Women, including married women, for example, were considered separate legal entities in respect of their possessions, both inherited and acquired.) Nevertheless, the first milestone on the road to social equality was the edict of the Minister of Education which opened the professions for women by permitting their enrolment at university (1895). (* Segregated higher education for women had been provided since 1868 by the National Society for

Women's Education.) Although equal political status with men was not achieved — because article XIV, 1913 still denied women the vote — entering the professions gave them an entirely new social position. The first significant authoress of these times, and perhaps the best female novelist, was Margit Kaffka, whose life and works epitomized most of the complex problems of women's position in society. Born 10 June 1880 at Nagykároly on the Eastern Lowlands, Kaffka's intellectual outlook was decided by her strict Catholic upbringing, by her social origins (she came from an impoverished gentry family), and by her becoming a career woman. Her literary activity started with the publication of poems which owed much to traditional attitudes, yet it cannot be denied that a certain inclination to experiment and a latent desire to revolt were already present in her poetry. These features, however, became predominant in her short stories and in her novels, of which *Colours and Years* (1912) was the best. (1984b, 333-34)

We know that one of the first steps in the inclusion of the indeed large body of women's writing in literary recognition (canonization) is the establishing of the corpus of their works and, hand-in-hand with that, descriptions of their biographies. In the case of Kaffka, it was first done from a feminist point of view in an English-language article by Dalma H. Brunauer, published in 1978. The article does not offer a literary analysis of her works. Nevertheless, it establishes Kaffka's importance as a feminist author through her biography. It is also true that in Hungarian criticism, Kaffka is occasionally recognized as a feminist voice. For example, Gábor Thurzó writes the following: "In the concerto of women's writing, in which the works of Virginia Woolf, Katherine Mansfield, and Zelma Lagerlöf are clear and penetrating, the voice of Margit Kaffka is tantamount to individuality, it is magical in the personal, and it is unforgettable" (Thurzó, qtd. in Nemeskürty 1985b, 701). The most elaborate literary analysis of Kaffka's works appeared in György Bodnár's volume, *A "mese" lélekvándorlása* (*The Spiritual Voyage of the Fairytale*), whose subtitle significantly is "The Birth of Modern Hungarian Narrative" (1988). As the objective of my analysis is not an evaluation of the critical body on Kaffka, I only venture to say the following: while it appears that Bodnár's analysis approaches a certain awareness of Kaffka's feminist stand, it is so only in the most innocuous and implicit way. Bodnár's main point is that Kaffka wrote her novels in the general context of the Hungarian gentry's demise and degeneration and only within that context is the feminist stand given a place and justification — and no analysis. Without any doubt, Kaffka's works demonstrate that she steps outside the gentry thematics and when she does that, as, for example, in the novel *Két nyár* (*Two Summers*) (1916), her writing clearly establishes a feminist position.

Dorothy Richardson, as an English-language author and placed within the now

significant body of feminist literary criticism, is definitely established as a feminist author. Gillian E. Hanscombe, in her "Introduction" to the trilogy of Richardson's *Pilgrimage 1*, with the novels *Pointed Roofs* (1915), *Backwater* (1916), and *Honeycomb* (1917), writes the following:

> Of the early twentieth-century English modernists, there is no one who has been more neglected than Dorothy Miller Richardson. There are several reasons for this. First, the style she forged in the writing of *Pointed Roofs*, the first volume of the *Pilgrimage* sequence, was new and difficult, later earning the nomination "stream-of-consciousness." *Pointed Roofs* was published in 1915 and was, therefore, the first example of this technique in English, predating both Joyce and Woolf, its more famous exponents. Secondly, the thoughts and feelings of its protagonist, Miriam Henderson, are explicitly feminist, not in the sense of arguing for equal rights and votes for women, but in the more radical sense of insisting on the authority of a woman's experience and world view. (1)

Richardson's relationship with German culture, although an important one, is less significant in the comparison with Kaffka's work. Hanscombe's other factors in the analysis of Richardson, however, fall within my argued base, namely the significance of a specifically womanly and feminist position. Richardson's innovative narrative style and her feminist position, I argue, are elements of Kaffka's writing as well. In the case of Kaffka, the socio-literary significance of her writing is obvious because of her primary position in formulating the "facts" of women's position in Hungarian society before the First World War. In the case of Richardson, this focus is also justified because in her case the secondary literature focused on her narrative innovation and consequently, the socio-literary significance of her writing has been neglected. Thus, the comparison of Kaffka and Richardson can begin with their similar social and educational background. Both come from an impoverished gentry and upper-middle class background, respectively; both had a strict religious upbringing, Roman Catholic and Protestant, respectively, and both were teachers. Kaffka's experiences of marriage and the male world were more laden with negative experiences than those of Richardson. One interesting and telling example from Kaffka's life should serve here as a pointer. The poet Endre Ady is often mentioned as a friend of the young Kaffka. (This I take to be a kind of legitimization of Kaffka's importance as a poet in her younger years, owing to her association with Ady who is, indeed, perhaps the most important poet of modern Hungarian literature.) It is all the more telling that one of Kaffka's first encounters with Ady was a disaster, exactly because of the apparent manifestation of patriarchal values on the part of

Ady. On the occasion of a dinner party, Ady and Kaffka left together in a horse-drawn cab. Ady, who drank copiously during the dinner, made physical advances towards the attractive young woman (*nota bene*: not the poet[ess], but the woman). Kaffka, who was interested in an exchange of ideas with the prominent and admired (by her, too) poet, was obviously distraught and disillusioned (see Földes 89-90).

An important dissimilarity between Richardson and Kaffka is their span of life and, consequently, their literary output and literary maturity. However, as I am concentrating on Richardson's early work and on Kaffka's prose writing, this dissimilarity becomes immaterial as the works considered all appeared before 1919, that is, shortly before and during the First World War. From Richardson's works I have chosen the above mentioned *Pilgrimage* trilogy and from Kaffka's works the novel *Színek és évek*. To begin with Kaffka, *Színek és évek*, a *Bildungsroman*, is the story of Magda Pórtelky whose development occurs in the gentry environment of demise and decadence, where a woman's only choice is marriage and resignation to patriarchal values in society. Magda's disillusionment with her life begins with the realization that the initial game of the sexes, the dance of conquest and submission (social and sexual), is disproportionate to the aftermath, the reality of female submission in marriage (78-79). The reigning social codes and the importance of material considerations are omnipresent and determining factors of a woman's defenceless and subordinate position in society:

> at the end of winter she already had some marriage plans with me and the limping Elemér Kendy, who was expecting eight hundred hectares of land. ... At this, the first time, I was filled suddenly with bitterness about my impotence and about my young female defencelessness. But this could not express itself; soon it shrivelled into the soothing order of familial obedience and the respect of convention, which cannot be appealed anywhere. (95)

The comfortable societal quality, that she is always surrounded by people whom she knows and whose families are intimate with her family, does in no way alleviate the subordinate position she finds herself in as a girl and as a marriable girl (100). The marriage of Magda is, for all intentions and purposes, arranged. After the Kendy match does not work out, her grandmother orchestrates another, now with a socially inferior, but financially acceptable "suitor," Jenő Vodicska. The fact remains however, that she willingly, or almost willingly goes along with the convention. Her almost willing submission to the convention and custom is perhaps the most tragic aspect of the situation and the most telling perspective — a paradigmatic social factor — of her position as a

woman. When her "almost willingness" results in an inability to pretend to love the chosen groom, her family does not understand and blames her for being inept and obstinate. Magda's inner response is "I wonder whether they ever considered that a woman too can get tired of, cannot stomach any more, can send a man packing?" (104). Magda's immediate relationship with her "chosen" is confused. The young man, who realizes her qualities albeit still in an environment of male superiority, attempts to comfort her. She is responsive: "There was an incredible confusion in me at this moment. 'Perhaps it is true, perhaps it is!' No one ever spoke with me with such sincerity, with such fatherliness" (107). Magda's innate and significant revolt against both her own fleeting "gratitude" for the apparent sensitivity of her future husband and, implicitly, her objection to the social environment follows immediately her feeling of "gratitude": "But immediately something of an ironical shame broke to the surface in me, because of my own tears and affection. ... How dare he judge what belongs to me alone?" (107). Magda's struggle against the imposition of women's codes and behaviour, throughout her life, here and later, is always bound to universal codes, which most of the time work in support of the codes and required behaviour she is struggling against. In this instance, when her mother notices her upset state, her objection to the environment of her impending marriage, Magda monologizes thus: "And how true it was. what she said. ... She was right. All mothers are right, I knew. I was much smarter than to imagine something silly or impossible" (111). And she gives up her struggle and marries Vodicska. In the narrative there are few references to sexuality or eroticism in their relationship. But why should there be? She does not love this man or feel any physical attraction towards him. Rather, the realities of married life, as imposed on women, soon enough manifest themselves: "My husband just got up ... the man smells of cologne and fine soap.... And now he will leave, a gentleman, after breakfast, satisfied, and smiling, while I clean the junk he leaves behind, make the bed, put away yesterday's dirty laundry, and do the dishes" (112-13). And she continues to list and describe the myriad household chores she is "responsible" for, finally asking herself: "And this will continue. How long? ... For as long as we live!" (113). Her only remedy, if one can call it that, turns out to be a total commitment to the household. As mentioned before, Magda's struggle is compounded by the necessary pretence of social standing. The couple's financial situation is disproportionate to the expectations of their social position. Thus she must maintain the appearance of a gentry household (116-17). This makes her position more difficult, since she cannot break away from the demands social expectations place upon her and her husband. Her mother, again, attempts to give her view

of the "wife's" duties and ways of successfully combining the demands of marriage and social standing: "In marriage a little cunning is the most important ingredient. Don't notice things and be sweet to him, and you can do whatever you want. The important thing is not to win verbal battles but to remain free inside yourself, and that you can live smoothly. Deceive him a little out of love, that's why he is a man!" (117).

Magda's efforts to comply with both demands, the marital and the social, are unsuccessful, perhaps because she does both under duress and, more importantly, because she does not believe in the demands placed upon her by either. An important episode in the novel brings out the clash of these imposed and forced commitments. It happens when she puts on an impressive dinner for her close relatives. Her husband's parents, who have no understanding for the demands of gentry pretence, openly disapprove of a gala dinner put on by the young couple (122-25). Such and other events in Magda's young marriage prove eloquently the validity of her struggle against the impositions of the society she lives in. Yet, her strength does not let her succumb. Measured on the example of an elderly relative, she admits the possibility that "The life of a woman ... is not a final resignation and rupture from everything; it has a chance, a history, wishes, and desires — perhaps even its own suffering" (127). This recognition on Magda's part establishes a psychological mechanism, which in turn is a manifestation of the "New Woman," who, despite the omnipresence of gender oppression, aims at the liberation of her emotional and structural individuality. The "New Woman," in its Hungarian context, appears the first time in Kaffka's works as the depiction of the woman who wants to realize herself not through the male (husband), but through herself (Földes 118). At the same time, life continues to represent women's oppression and defencelessness. In this, Kaffka depicts the real difficulties of this "New Woman." The self-realization cannot result in victory for herself because while she demolishes her former dependence (still a kind of security), her new partial independence leads her into the morass of insecurity. For this partial independence she has to pay with her happiness in the intricacies of male/female relationship (Földes 118). In *Színek és évek* the relationship between Magda and Jenő and later between Magda and Dénes, the problematics of women's awakening — the actualities of *Bildungsroman* — are particularly prominent. And the lines of the configuration are fluid, i.e., they flow in and out at all levels of personal and social interaction. For example, the relationship between Magda and Jenő undergoes further open deterioration, when an admirer sends a love letter to her. She refuses the advances and destroys the letter and its contents: the admirer and his offer of an extra-marital relationship

are only a fleeting possibility for Magda. Jenő observes the burning of the letter and questions Magda. When she refuses to divulge the demanded explanation, he hits her. Interestingly and tellingly, when she goes to her grandmother to talk and to seek some assurance and support, she cannot speak about it and their talk turns into a discussion about a suitor of her mother, who is a dreamy and unsuccessful social reformer. The situation of abuse, as often, turns into the husband's demonstrations of remorse, his promises, Magda's desire to believe, and finally the birth of their child.... Yet, the continuation of their relationship after this incident appears to stabilize in the sense that Magda lets her aspirations and rebellion momentarily go underground. Jenő makes advances professionally and financially and Magda somehow manages to enjoy her life mainly by letting herself be caught up in provincial politics through her husband and by a total commitment to her household, both traditional parameters of a wife's and mother's existence. Nevertheless, the descriptions in the narrative which demonstrate the continuing marital and social demands, do not diminish her innate objection and struggle against these impositions, even if at times they retreat into the background of her awareness.

The initially successful fortunes of Jenő in provincial politics end in tragedy. After losing an election and accumulating debts, he commits suicide. The years after result in more experiences of defencelessness for Magda, now of course compounded by the syndrome of the "widow" and the "single mother." She moves to the capital and becomes disgusted with the different yet equally objectionable social circumstances and the obvious advances men make towards the pretty widow, the open prey (the story, until this time occurring in a provincial town, now depicts the urban environment of the capital). After a few weeks, she decides to leave this highly charged and disagreeable urban environment and returns to her home town. Since the death of Jenő, a friend of both, Dénes Horváth, also a lawyer, shows interest in and sensitivity for her. They have many talks which help Magda to overcome her fragile emotional state. Soon he is a suitor. The decision to marry again does not come easy. Magda walks with open eyes and observes and absorbs much around her. The descriptions of these observations tell us as much about the people and circumstances she analyses as about herself. In one instance, she inwardly exclaims "Oh, youth, if only it would go forever.... Yes, I still have a little of it, what should I do with it?" (235). But this serious and profound universal quality, the high expectations from life, will again betray her: it will betray her because of women's position in society and she has no way out but to resign herself to what everyone expects of her.

In substance, Magda's life has not changed. The three forces pulling her, sometimes all in one, more often in different directions, are her acute awareness of her marginalized and defenceless position in society, her fear of growing old and what that means for a woman, and her resulting resignation that "it seems, I was not able to fight and be independent! But through another, *through a man* I could, of course, always force myself to want" (259; my emphasis). Acting consequently with the recognition of having no choice, she marries the supporting old friend, Dénes. And soon the old and already experienced environment of marriage and its trap engulfing the woman claim Magda. In addition to the well-known circumstances of servitude on the part of the wife, the new husband is a spendthrift and a gambler. When she attempts to stop the spending, the result of her attempts ends in the bitter resignation that "to force him to do that indeed would be impossible ... after all, he is a man!" (265). The marriage proceeds as "expected" and Magda bears children, two daughters. She accepts this and enjoys motherhood but at the same time she continuously struggles against the submission to serve to all the demands of the *paterfamilias*. Of course, she has no recourse, "only ceaseless work and prodding responsibility" (276). These manifestations of her realization that she has no choice are intermittently interrupted with glimpses of hope in the future, if not for herself, at least for her daughters: "They will become women like me, but I do not want that their lives resemble mine even the least. I will take care of that!" (277). During the ensuing years her husband turns slowly into an alcoholic, with all the well known implications for the children and "the wife." The experiences of the woman's position in her society continuously feed her whole being with the negative aspects of her life and her negation of it all. Perhaps the single most powerful male utterance of position-taking, as well as the a paradigmatic view of society of women, occurs when one protagonist, an otherwise socially progressive man, expresses the following after Magda speaks about her beliefs concerning the new situation of women in society:

> All this is the mania of the uneducated, it has no base. The female animal will always remain inferior, it cannot be otherwise. Three thirds of her life span is taken up by the unconscious, animalistic care and the constraints of procreation, and her mind is governed by instincts. If she liberates herself from this, she will become a degenerate figure, without direction, without a place, idiotic and unhappy. The woman is a blind instrument of nature's purposes, she has not achieved consciousness. She is a still rooting, plant-like being, whose total value is unintentional grace and beauty, like those of flowers and their seeds' expecting, voiceless, and wantless fertility. All philosophers, Plato, Spinoza, Kant, Schopenhauer, and Nietzsche, agree on this. Only today's sick games of education labour

with the idea that a woman should be taken seriously. (287)

This ferociously patriarchal view as is "recorded" by Kaffka is important as an act of her time, speaking with an author's voice about the life of a woman. It is her courage to manifest the male voice, and then the description of the results of this male voice. Magda's response, although not in tangible action as far as she herself is concerned, is again and again directed towards hope, even if restricted to her immediate family, to her daughters:

My darling daughters, you must learn, you must study! At all cost! You do not need to do any chores around the house. I will cook and clean. It does not matter any more for my rough hands, my neglected and deformed body. You must prepare yourselves for a more beautiful, triumphant, and independent life, not to be humiliated by a man, not to become his defenceless dishwasher and maid, his dog he kicks around. Study! Everything — even if I have to sell the shirt off my back! (289)

Increasingly, with advancing years, Magda's only aim is to secure a future for her daughters, one in which they are able to be independent in mind and body. At the end of Magda's story, when she is an old woman, her retrospective is still resignation and the need to compromise. She notes the desolate uniformity of her life in detail, stretching it to mention that her menopause was uneventful. She admits, more, recognizes fatalistically that her life, as much she tried to revolt, was directed by superior forces against which she had no chance at all (311-13). Now an old woman, she fits the mould and societal expectations, she even became religious and visits the church and confession. Her hopes find familial realization, however. She is alone, but her aim for her daughters seems to have been successful. They are educated and have obtained professions. One of the final paragraphs of the novel reads: "Klári, too, graduated. Momentarily she earns good money as a piano teacher but she was promised a position at a school in Pest. Marcsi thought she was in love with one of her teachers, some great artist. Who cares! She can afford such luxury, she does not need to run to a husband for money" (321-22).

While in my analysis here I focused on the problematics of women's situation in patriarchy, *Színek és évek* is a "multi-dimensional" novel (Fülöp 67). The multi-dimensionality of the novel, its thematics, its psychological, sociological, narratological, etc., dimensions invite an analysis from several points of view. The critical body about Kaffka's works focuses on the gentry thematics with sporadic and under-developed references to the position of women within Hungarian society and culture of the time. Further, it is an important observation

that Kaffka's novel has a "deep consciousness" and "spirit creating effect" (Fülöp 68). It is an obvious extension of this proposition to say that both aspects, namely the "creation of consciousness" and the "creation of spirit" is to be understood with reference to the woman/female consciousness and spirit. This is its most important feature of innovation. Also, the above proposition by Fülöp is the more important because it underlines the suggested intertwining of the author's innovative sociological perception with narrative innovation. In other words, the exposition and critique of the patriarchal value system occurs in a specific narrative style. Thus, Kaffka's writing is successful in the presentation of the "New Woman" on two accounts: The work is a "reflective" novel (Fülöp 68-69) and its narrative innovation rests in the creation and in the study of the *Weltanschauung* of the remembering individual. The narrative in the novel expresses by the multitude of reflections not only the level of fictionalizing but, at the same time, it expresses this fictionalization on the level of meditation and intellectual position-taking. Kaffka's innovation in narration — with due acknowledgement that her novel is a *Bildungsroman* — may be positioned in the genre of memory narration and, in this too, her work broke new ground in Hungarian literature.

Richardson's trilogy differs from Kaffka's novel in that it does not have a similar up-front accumulative sociological presentation of the woman's critique of patriarchal values. However, the critique is there albeit in a more implicit manner. Richardson's work is generally described in terms of a pre-Joycean stream-of-consciousness narrative and her innovation of the stream-of-consciousness narration has been sufficiently established (e.g., Fromm; Hanscombe 1979, 1982; Staley). In this, her work is markedly different from that of Kaffka; but similarities still abound, such as the textual approach of the reflective narrative. But for my purposes here, I will focus in Richardson's text on the socio-literary with regard to her critique of patriarchal society. The trilogy is the reflective account of Miriam and her life, daughter of an impoverished "squire." The story of the first novel, *Pointed Roofs*, takes place largely in Germany — largely, because there are many instances when memory is injected about previous stages of her life — where Miriam obtains a practicum for her teacher's education. This novel has to be read carefully, because there is a dimension of strongly and vividly worded perception of national characteristics in the text and Germans and the English a frequently compared. What is disturbing in the reading of the novel is not that Miriam criticizes German society, men and women, but that she always ends her criticisms with a resolute preference and praise of the "better" English. This kind of nationalistic argumentation for social and cultural

superiority is disturbing. However, while this dimension in Richardson's work may be important and inviting study, in the context of the present analysis it is a secondary dimension. At the same time, this dimension could be perceived, in the comparison with the *Színek és évek*, as an analogy of prominent class perception in that work, i.e., the German environment for Miriam is similar to the gentry environment for Magda.

The second novel, *Backwater*, is an account of Miriam's life back in England, again teaching. Perhaps the most important dimension of this novel is Miriam's developing awareness of the submissive role women have in English society, particularly on the level of courtship and social interaction, and her conscious rebellion against religion. In this period of her life, Miriam also struggles with her conflicting emotions about the attraction to loneliness as a conscious choice and what price that would entail. In this struggle, Miriam reveals a mystic dimension of her personality and spirit. Her struggle with the dimension of lone existence is imbued with an implicit (sub/unconscious) sexual referencing (Staley 48-50). In the third novel, *Honeycomb*, Miriam takes up the position of governess in order to provide better financial support for her family. The affluence she is surrounded by at the Corries, is as much a trigger for envy and the awareness of her exposed and subordinate position as it is a stimulus to awake social responsibility in her. On the more narrow personal level, Miriam is still yearning for a male kindred spirit, which she believes to have found in Mr Corrie until this hope is destroyed by his public rebuke of her. Another male protagonist, Bob Greville, proposes marriage to her. She refuses his proposal because she cannot reconcile the idea of marriage with the subjugation of "the wife," a necessary element as she well knows. The two episodes fully awaken Miriam's rebellion against patriarchy, although she still manifests a yearning for male companionship as unimaginable as this appears under her terms.

In *Pointed Roofs*, when Miriam is seventeen, she is more concerned with womanly appearance, thus complying more with society's expectations of the "female": "Miriam decided that she was negligible," thinks she when she compares herself to other women in the German school (I 39; in the following, *Pointed Roofs* will be indicated by I, *Backwater* by II, and *Honeycomb* by III, respectively). In the same vein, Richardson's novels contain implicit references to the "manly" and sexuality (e.g., I 40; II 218-20). In comparison with Kaffka's work the reason for this cannot be that Miriam (and Richardson) is more interested in or occupied with eroticism or sexuality than Magda Pórtelky (and Kaffka). Rather, the reason may be that while in English and German literature sexuality and eroticism existed already at the time, in Hungarian literature any

type of literary treatment of sexuality or eroticism was virtually non-existent until the prose of contemporary literature (see my analysis of Endre Kukorelly and Péter Esterházy).

Richardson writes that the impression of Miriam's physical surroundings "brought Miriam the sense of the misery of social occasions" (I 41). Miriam's objection to religion (e.g., I 48), a dimension in which she finds the "leadership" of men particularly distasteful and which will become an important topic in the second novel, manifests itself most poignantly when the social structure of the exercise of religion is observed: "Listening to sermons was wrong ... people ought to refuse to be preached at by these men. Trying to listen to them made her more furious than anything she could think of, more base in submitting ... those men's sermons were worse than women's smiles" (I 73). Such and other descriptions by Richardson of Miriam's stay in Germany are acute observations of the patriarchal environment. And it is a special event for Miriam when she finds out "that the dentist's wife had a title in her own right" (I 86). The German preoccupation and tradition of the military is not attacked by Miriam because of a pacifist attitude, for example, but because of what this military element means in relation to the position of women:

> "My fazzer is offitser" — as if this were the answer to everything Miriam had tried to say, to her remark about the almond tree and everything else; and then she felt that there was nothing more to be said between them. They were both quite silent. Everything seemed settled. Miriam's mind called up a picture of a middle-aged man in a Saxon blue uniform — all voice and no brains — and going to take to gardening in his old age — and longed to tell Elsa of her contempt for all military men. (I 93)

A personal interchange is not possible between the two young women because of the overwhelming class/patriarchal "importance" of the other woman's social positioning herself by the profession of her father. The position men have in the social structure continuously reminds Miriam of the position women do not have: "His expression disturbed her. Why did he read with that half-smile? She felt sure that he felt they were 'young ladies,' 'demoiselles,' 'jeunes filles.' She wanted to tell him she was nothing of the kind and take the book from him and show him how to read" (I 106). Miriam is continuously depressed about the social structure that prescribes not only the behaviour of women but more importantly, their emotional and spiritual being. Yet she struggles against it: "Miriam envied her. She would like to pour out beer for those simple men and dispense their food ... quietly and busily.... No need to speak to them, or be clever. They would like her care, and would understand. 'Meine Damen' hurt

her. She was not a Dame — was Fräulein? Elsa? Millie was. Millie would condescend to these men without feeling uncomfortable" (I 118). What is striking in this passage is the recognition on Miriam's part that the position of women is not determined only by class. It is the same in all classes: the gentry, the educated, the working class, etc. Yet, she herself cannot and would not want to break social codes, and when the occasion demands it, she too, like the young woman, whose father was an "offitser," positions herself in class consciousness, for example, when she pointedly remarks to Pastor Lahmann that "My grandfather was a gentleman-farmer" (I 128). But the effect, again, is what Miriam dreads. The Pastor replies:

> "You have a beautiful English proverb which expresses my ambition." Miriam looked, eagerly listening, into the brown eyes that came round to meet hers, smiling: "A little land, well tilled, a little wife, well-willed, are great riches." ... It filled her with fury to be regarded as one of a world of little tame things to be summoned by little men to be well-willed wives. (I 128-29)

Miriam, similarly to Magda Pórtelky, finds herself often drawn to the acceptance and even desire, of social codes prescribed and exercised by patriarchy, but both women again and again find the will to fight with and struggle against these codes and demands. Their rebellion takes many emotional, intellectual, and practical forms. At times, it surfaces that this struggle is possible only by deviance: Just as Magda's mother advises her (Magda) to "deceive him [her husband] a little out of love, that is why he is a man" (*Színek és évek* 117), Miriam comes to a similar conclusion: "Men ought not to be told. They must find it out for themselves. ... But men liked actresses. They liked being fooled" (III 400). An interesting and curious nationalistic consciousness also reveals Miriam's evolution as a feminist woman in the novels. In *Pointed Roofs* there are several references where Miriam's struggle against patriarchal values manifests itself in her dislike of the specifically German displays of patriarchal codes. So, for example, when she monologues about how German men "had all offended her at once. Something in their bearing and manner.... Blind and impudent" (I 167), and later she says "She was English and free" (I 180). But this nationalistic differentiation between German and English will not hold once she returns to England. There, her struggle against the impositions of the patriarchy is just as strong as in Germany before. For example, the contemporary manifestation of the free-spirited woman, who smokes cigarettes: "She had chosen to smoke and she was smoking, and the morning world gleamed back at her" (II 210). And in England the German male, with his specific cultural

baggage reveals himself even attractive: "Max must be foreign, of course, German — of *course*. She could, if she liked, talk of the stars to him. He would neither make jokes nor talk science and want her to admire him, until all the magic was gone. Her mood expanded. He had come just at the right moment" (II 219; Richardson's emphasis). The explosion of patriarchal codes is paramount to Miriam and it crosses, significantly, all social and class demarcations: "Of course she had never rushed about in a common park where rough boys came. At the same time — if the girls wanted to rush about and scream and wear no hats, nobody had any right to interfere with them" (II 240-41). This example illustrates Miriam's views of the struggle to break down the patriarchal system, thus allowing for gender equality. It also shows an inherent weak point in Miriam's opposition of the patriarchy, namely the reality of the danger of going to the park because of the "rough boys." The struggle against patriarchy is thus often limited by both external (social) and personal positions. For example, as in the case of Magda Pórtelky, who is forced into a choice between marriage and the if-not-married-then-a-spinster, Miriam's only avenue is her acceptance of and resignation to her position as a teacher. And while Magda has to combat not only the subservient position of women but also poverty and further discrimination as a single mother, Miriam does not marry, she has no children to care for, and she escapes poverty and social disgrace with the help of her sister's husband. Miriam's dead end, her feeling of being trapped in stagnation, is a recurring theme in the three novels at hand (e.g., II 274). The resignation and feeling of entrapment, extensions of the individual situation, would be defeating if Miriam, like Magda, did not always find the strength to claim her own: "I am myself," she exclaims defiantly (II 286). This "I am myself" is a characteristic of both Magda and Miriam and it needs to be repeatedly pointed out because it is perhaps the single characteristic that allows both women, in the last analysis, to survive. Their struggle, continuously endangered by their resignation to the given social norms, coupled with their aptitude to constantly restructure their own realities, has a chance only with their resolute confirmation of their own worth — despite of what (the contrary) patriarchy demonstrates.

It can be said that Miriam has come further in her struggle than Magda, perhaps because Miriam does not undergo the debilitating experience of a bad marriage and has not been "executed" by the patriarchal demands of behaviour and role designation when married. Although she is more than aware of the male world on several levels, many of which are sophisticated obervations — for example, "why do people always like a noise? Men. All the things men invented, trains and cannons and things make a frightful noise" (II 327) — there is still the

possibility of finding a man who will treat her as an equal: "She discovered that a single steady unexpected glance, meeting her own, from a man who had the right kind of bearing — something right about the set of shoulders — could disperse all the vague trouble she felt ... there was no need to be alone in order to be happy" (II 319). Somehow, independently from her struggle against patriarchy yet implicitly connected with it, Miriam too, like Magda in Kaffka's novel, feels the loss of social status deeply tragic (e.g., III 352 and 360). In this, she experiences the same parameters in her "career" as a teacher and governess, as Magda in her second marriage and loss of financial, and consequently social, position (e.g. III 370).

As important the possibility of an equal relationship in marriage appears to Miriam, her observations prove themselves to the contrary. The submissive role that is necessary to have a "good" marriage often appears in her mind:

> He might be heavy and fat. But a leading Q.C. must have thoughts ... and he had been thin once ... and there were those books ... and he would read newspapers; perhaps too many newspapers. He would know almost at once that she thought he read too many newspapers. She would have to conceal that, to hear the voice going on and leaving her undisturbed. (III 367)

Miriam's perception of the masculine, i.e., patriarchal world is almost always negative: "men's ideas were devilish; clever and mean" (III 404), but it is very important to understand that this negative perception is grounded in and a result of her acute observation of the world around her, and then her decision to focus on what she has seen and experienced between men and women:

> That was feminine worldliness, pretending to be interested so that pleasant things might go on. Masculine worldliness was refusing to be interested so that it might go on doing things. Feminine worldliness then meant perpetual hard work and cheating and pretence at the door of a hidden garden. Masculine worldliness meant never really being there; always talking about things that had happened or making plans for things that might happen. (III 388)

This macrocosmos of the masculine and patriarchal world translates itself to Miriam into the horrible image of the possibility of her married state, one which continuously struggles with the other possibility of finding an equal partner.

Richardson creates the image of a "New Woman" who rebels against patriarchy with a determination rooted in a *Weltanschauung* fully recognizing the position of women in patriarchal society. Miriam's *Weltanschauung* is based on

observation and intellectual position-taking. On the other hand, this *Weltanschauung* does not operate as a result of personal experiences like Magda Pórtelky's. Both authors and both protagonists arrive at a rejection of their respective patriarchal societies but both do so following different paths. Magda experiences the effects of patriarchy while Miriam observes them. For Magda the experience turns into the socio-factual, for Miriam the observation turns into intellectual reflection. This difference also accounts for the different narrative in the novels. Kaffka created the reflective narrative which was also socio-factual, while Richardson created the stream-of-consciousness narrative which was a result of her intellectual and emotional reflection on her observations.

In my next section, I will analyse texts written by men about women. In a further aspect of the Systemic and Empirical framework, I will demonstrate the comparative systemic relevance of content analysis where extra-literary factors such as publication history may radically alter established socio-political perceptions in literary history. My discussion will focus on a texts by Hermann Hesse and Robert Musil. In addition, my analyses will reveal that men's writing may display artistic sensitivity and insight into social history with regard to women's role in a patriarchal world. While this is perhaps a commonplace observation, what is more important, however, is that male literary scholarship should pay attention to the analysis of such works with focus on feminist criticism, as I proposed in my notions of gender responsibility.

Hermann Hesse's short story "Das erste Abenteuer" ("My First Love") has been published twice since it was written during the author's years at Gaienhof in 1905 (see Pfeifer 268; Zeller 50-68). The first time it appeared was in 1906 in *Simplicissimus* and only in 1973 was it reprinted in a collection of Hesse's early short prose. *Simplicissimus*, the renowned satirical literary and political weekly, was also reputed for its cartoons which were often reprinted in other magazines and journals not only because of their humour but as political documents (Schoenberner 311). But as Schoenberner, one of its editors between the two world wars, pointed out, "the chief characteristic of *Simplicissimus* was its absolute independence. It was at liberty to comment on all political and cultural events, without being tied to any political party or to any commercial interest" (311). These characteristics of *Simplicissimus* were especially true when "Das erste Abenteuer" was published and, as it will become evident, may have been an important reason for Hesse to chose the weekly for the publication of his short story. In the following, I will argue that the publication of this short story in *Simplicissimus* is significant for the following reasons: the short story contains a sophisticated narrative structure in a socio-literary context demonstrating, *au*

minimum, an awareness of social and political dimensions by Hesse and, *au maximum*, a left-leaning tendency. The results of the present socio-literary analysis import new significance to this short story especially when attention is paid to its publication in *Simplicissimus*. Further, it will become evident that "Das erste Abenteuer" occupies special significance in Hesse's *oeuvre* because it appears that in the period when the story was written — in the "Gaienhofer Jahre" — it is the sole evidence of Hesse's interest in politics and ideology. At the same time, the short story's publication in *Simplicissimus* reinforces the social and cultural importance of this magazine.

The suggestion that in this short story Hesse manifests a particular ideological disposition is a contentious notion because in the secondary literature more often than not Hesse is described as an author who "retained his aversion to politics, to public affairs, and indeed, to all larger social intercourse throughout his career" (Heller 128). When "Das erste Abenteuer" was accepted for publication, Hesse associated himself with a row of young, innovative, independent-minded, and in some cases "anti-establishment" talents of the German world of art and literature. Writers such as Thomas and Heinrich Mann, Jakob Wassermann, Rilke, Hofmannsthal, Schnitzler, as well as foreign authors such as Maupassant, Chekhov, and Hamsun were contributors of the magazine at the beginning of their literary careers (Schoenberner 313). The modernistic trend of the magazine and of its contributors manifested itself in the novel treatment of social questions from the 1890s until the beginning of the First World War. Social criticism, a focus on the working classes, and the exposition of the philistine world in general and of German officialdom in particular, the pillorying of the *petite bourgeoisie*'s subservient spirit were frequent themes in the texts published in the magazine (Schoenberner 313-14). All this made it possible for "Das erste Abenteuer" to appear at the right time in the right magazine. As we will see, the short story's treatment of social phenomena is congruent with the objectives of *Simplicissimus*.

It has also been suggested that while Hesse appeared apolitical, he aggressively exposed and attacked the "philistines" (Heller 126-28). Although the short story contains the elements of Hesse's attack on the philistine world, he also manifests political awareness and even sympathy towards leftist ideas — a sympathy that is not usually associated with Hesse. The author himself suggested that his long association with *Simplicissimus* corresponded to the aims and objectives of the magazine. In a little known short piece of writing, "Erinnerungen an den *Simplicissimus*," he published in the *Neue Zürcher Zeitung* in 1926, Hesse writes: "since its first issue at the time I have read *Simplicissimus*. Then,

in the first half of the 1890s, the magazine played a certain role in my life, in that while I was otherwise totally uninterested in politics, it influenced and revolutionized my critical thinking." (It should be mentioned here that Hesse came into personal contact with the then editor of the magazine, Albert Langen, in 1905 and became subsequently an associate of the magazine [Hesse 1926]). Thus, Hesse's own description of his politicization, the publication of the short story specifically in *Simplicissimus*, and the socio-literary and feminist analysis of the short story together suggest that Hesse may have been much more politically aware than previously understood.

Although the critical corpus on Hesse and his works is large, comparatively little has been written about Hesse's short stories. "Das erste Abenteuer" is no exception. The only interpretation known to me of this short story is contained in one sentence: "'Das erste Abenteuer' is a story in which a naive apprentice is pleasantly startled by the amorous overtures of an attractive and wealthy young widow" (Mileck 52). This perception of the short story is inadequate and misleading. The main theme of the short story appears to be the attempted seduction of an adolescent by a young woman. However, the circumstances and the process of this attempted seduction represent more than a promising but un fulfilled sexual adventure. The narrative of "Das erste Abenteuer" is in the form of an autobiographical narrative. Two longer paragraphs at the beginning introduce the main body of the short story, thus serving as an introduction. The introduction is set apart from the rest of the narrative, this way formally indicating a temporal separation as well. The introduction contains the narrator's "reason" (a sudden recall of memory) for the telling of the story. Subsequent to this introduction, the narrative is continuous and there are no flashbacks or sudden breaks or other more sophisticated narrative devices. The mood and effect of "Das erste Abenteuer" is somewhat melancholic. This is achieved retroactively by an image invoked in the last paragraph, in which the narrator regrets the missed opportunity of the seduction: "and never again touched my mouth her hand and her mouth. Only in my dreams did it happen a few times again, only in my dreams" (41).

The plot of the short story is simple. An adolescent works in a mechanic's workshop as an apprentice in a salaried position. In the shop, one of his co-workers is another apprentice but who works there without a salary, that is, as a voluntary apprentice. This fellow apprentice has a female relative in town who is widowed, young, rich, and attractive. The woman visits the shop a few times and subsequently invites both young men for dinner to her house. On this occasion she attempts to seduce her relative's friend. In the end she fails because

of the youth's ignorance in matters of love. The young apprentice regrets his refusal and says that sometimes in his dreams he encounters the attractive woman. The attempted sexual seduction is not the only temptation occurring in this short story. Concurrent with the sexual seduction we will detect a similar allurement which is perhaps best termed as an "ideological" seduction. The two forms of seduction overlap, because it is the young woman who is the dominant person in the first (sexual) type of seduction as well as in the second type, the ideological one. However, in the first case she is herself, a young woman interested in a sexual encounter, but in the second it is what she personifies or represents that acts as seduction. Briefly put, in the second type of temptation the woman personifies and represents a social model of the upper-middle class of the *fin-de-siècle* German socio-cultural milieu. Although the young woman fits into this model by the way she is described in the story, according to which she has material wealth and a social position as well as the behavioral accessories which make her part of the upper-middle class, at the same time she is an exception to this mould. (This part of the short story may contain some autobiographical elements: Hesse's first spouse, Maria Bernoulli, nine years older than Hesse when they married in 1904, was a sophisticated and independent woman [see Karstedt 148-50]). The young widow's attitudes and activities make her rather different, even revolutionary, in comparison with her stereotypical peers. This difference is indicated at the very beginning of the story, where she is described as being criticized by the townspeople because "she does not participate in the town womenfolk's afternoon coffee get-togethers and instead rides horses, goes fishing, plants tulips, and keeps Bernhardiner dogs" (37-38).

Women in the Germany of the time led a restricted way of life more or less regardless their social position. Gordon Craig points to this restrictive environment in his cultural history of Germany stating that "most German males seemed to find the thought of their wives and daughters becoming emancipated and politically informed both alarming and repellent" (212). Formal education for women was discouraged in favour of sewing classes and afternoon get-togethers for coffee and cake (and gossip). Women were not supposed to be interested in what was considered the men's world. The expected behaviour of a young widow was not any different. The young woman in this short story, on the other hand, demonstrates both "emancipation" and a certain level of political awareness. She shows her emancipation through her activities which include riding, the growing of flowers, the socializing with members of her social *milieu*, and her interest in and the visits of the factory where her nephew works. Of course, these activities are to be understood in a context of the general climate of women's oppression

and what some, even the more "emancipated" could do to break the mould. In brief, all actions of the young widow show her opposition to expected social behaviour, such as re-marriage and what that would entail, the coffee, cake, and gossip sessions, etc. Her awareness of politics is implied in the question she asks the young apprentice: "and you are a socialist as well?" (39). In the German original, the choice of the word "Sozi" and the fact that she bothers to ask this question show her familiarity with contemporary social-democracy as well as her awareness of the young mechanic's political and social views. Although her questions clearly show a certain familiarity with politics and social questions, this could also mean that she finds the young man's social and political orientation exotic and thus attractive. All in all, the young woman, although a member of the upper-middle class, represents a person who is different and acts differently in comparison to the women in her environment.

The most striking indication of the young woman's emancipation is, of course, her attempt to seduce a younger man. Hesse's emphasis on the young woman's actions as a seductress is important again because of her deviation from the norm of her environment. Three differences are to be considered: first, she is the one who wants to do the seducing while society expects the man to do so. Second, the young man is younger than the woman at a time when most male-female relationships required a five- to ten-year difference between the couple, i.e., the man was usually older. And third, the young woman chooses a potential lover from a mechanic's workshop when she obviously belongs to a higher social class. The social position of the young apprentice is less clear. Both he and his apprentice friend are adolescents who are just beginning to gather experience in their lives. In an analogy to the young woman's ambiguous social position where she is part of the upper-middle class but still deviates from it, the young mechanic is not clearly part of the working class for two reasons. First, to be an apprentice in a shop is not exactly to be part of the working class, although it is closer to the working class than to anything else. Second, the reader knows from the narrator's introduction that the young apprentice was a high-school student previous to his apprenticeship. At the time it did not happen too often that a high school student became a mechanic's apprentice. Here too, the reader is confronted with an exceptional situation. The young mechanic, like his seductress, apparently belongs to a specific social class but he is also deviating somewhat from a clearly definable position in that social class. The young apprentice's behavioral and ideological relationship with his peers demonstrates unity. There is no indication of opposition within the group of the apprentices, as is the case between the young woman and the ladies of the coffee and cake

get-together and some townspeople to whom she appears to be "uppity and eccentric" (37). The apprentices are described to be a homogeneous group, not only because they are all young but also because they all have social-democratic views and because they all are taken aback by the beauty and elegant clothes of the visiting "princess" (38). However, this homogeneity of the apprentices is inconsistent in its ideological content and with the apprentices' convictions and non-experience as is exemplified by the young mechanic. He is easily seduced because of his inexperience and because of the inconsistencies in his yet unformed personality. The sexual seduction fails because of the apprentice's youthful inexperience and his personality's inconsistencies, a combination that prevents the sexual seduction.

It is an altogether different matter with the ideological seduction of the young man. The young apprentice's submission to the ideological seduction away from his own acknowledged "Sozi" position is indicated early in the story when he admires the young woman in her beautiful dress in contrast to himself in soiled, oily clothing and with dirty hands, working in the shop. (N.B.: appearance — e.g., elegant cosmetics and clothing — is an important manifestation of class and the young man is aware of this extraneous demarcation of belonging or not-belonging to a specific class.) This ideological seduction is clearly described later in the text: "and when I was offered a cigar and it was lit on a red and golden candle, my sense of comfort ascended to outright serene contentment. Now I dared to look at the elegant lady and she was so beautiful and gracious that I felt with pride displaced to the blissful Elysian fields of nobility which I was familiar with only through my readings of novels and magazine stories" (39). The young mechanic's social-democratic convictions obviously last only until he experiences the comfortable and becoming environment of the bourgeois style of living.

The episodes of the sexual and ideological seductions in the short story show an overlapping and composite mechanism and it can be said that the young woman's personality is divided into two — thus reflecting the doubling of seduction. She is a conscious seductress as a young woman attempting to initiate a sexual encounter but she is also a "subconscious" seductress — as far as her motive toward the apprentice is concerned — as a personification of a social model. However, this personification of the upper-middle class is presented with ambiguous characteristics as well, because she is both within her class and outside of it. This ambivalence is a result of her "emancipated" attitudes, demonstrably rejected in her social environment. Her counterpart, the young mechanic has a homogeneous personality in a negative sense. He is both young and inexperienced in life as well as weak in his ideological convictions. The

young man's peers are no different from this homogeneous but rather negative presentation. The two male protagonists move in two different camps but these camps are presented as one dominant and its submissive opposite. However, despite the favourable disposition toward a sexual conquest, an ideological seduction occurs instead, where the subconscious behaviour of the young woman connects with the conscious but weak ideological state of mind of the young man.

One obvious questions remains to be asked: is it not curious that the narrator does not question the morality of the sexual seduction? In the case of the ideological seduction, it is clear that the story represents a negative, however excusable situation, as the young mechanic is intellectually yet unformed exactly because he is young. In the case of the sexual seduction it is equally clear that the narrator is in favour of the young woman's sexual overtures and that the story thus pleads implicitly for women's sexual liberation in conjunction with a certain level of independence from the dominant social norms. The relationship between the ideological and the sexual seduction, which, beyond the sexual level represents social dominance (the young woman's social position) and submission (the apprentice), also suggests a larger frame of reference. The situation of the apprentice in his role as a blue-collar worker in relation to his yet undeveloped ideological views is strikingly congruent with the situation of the German worker at the time the short story was written. To the general worker and to the union leaders, "the preparations for a future revolution had no meaning; they were aware that it was to their interest to seek an accommodation with the society in which they lived rather than to indulge themselves with doctrinaire opposition to it" (Craig 268). More than that, in 1905 the workers abandoned their periodic agitation for political mass strikes (Craig 268). If the young woman and the apprentice can indeed be understood as representatives of two large social classes — in Theodor Fontane's words the third and fourth estates (see Tötösy 1991) — "Das erste Abenteuer" is both social critique and acquittal. The unsuccessful sexual seduction of the apprentice and his complete ideological seduction serve as a mirror for the convertibility and gullibility of the, historically speaking, young and inexperienced working class. Although the presentation of this perception on the part of the author has a critical tone, the mirror implicitly excuses its object of critique: the adolescent apprentice is indeed young and has therefore a claim to be acquitted.

Finally, let us return to perhaps the most interesting and even revolutionary aspect of the short story. This is its lack of criticism of the sexual seduction. Hesse truly needed an anti-establishment oriented magazine to be able to publish

such a story. It is one thing to know about promiscuity in the aristocracy or in the upper-middle class or in any class or society for that matter, and it is another thing to publish a story with a positive attitude towards it in the Wilhelminian era. "Das erste Abenteuer" seems to be in line with the trend of *Simplicissimus* at the time of its publication. This means that the readership of the journal most likely enjoyed reading the story. The connection between the short story's form as a genre, its socio-cultural context, and the journal's orientation becomes more clear through Schoenberner's words: "The political significance of *Simplicissimus* was rather a byproduct of its artistic and literary modernism, which in the nineties meant naturalism. And this naturalism, thanks to the influence of Zola and a new school of modern painters, sounded a note of social criticism and accusation" (313). "Das erste Abenteuer" contains all the mentioned criteria of the journal's orientation I mentioned. The fact that Hesse chose to publish this particular short story in *Simplicissimus* indicates that he wanted to communicate with a certain readership about a more or less specific question. He would have known that the readership of the journal — the highly literate, the artists, and the educated of contemporary Germany (Schoenberner 312-14) — would have understood what he was trying to say. In sum, a morally explosive story with an underlying ideological interpretation is published in a journal that confesses to similar views. In turn, the short story and its author reinforce this quality of the journal.

In my next application I will analyse a text in which a male author is most intimately involved and structures female sexuality and eroticism in a specific cultural milieu and I will connect this specific aspect of the author and his text to the publishing history of the text's several versions. The text I will thus analyse is Robert Musil's *Die Versuchung der stillen Veronika* (*The Temptation of Quiet Veronika*), a short novel published in its final version in 1911 in a volume under the title *Vereinigungen* and together with another short novel, *Die Vollendung der Liebe* (*The Completion of Love*). The textual and publication genesis of Musil's Veronika theme is as follows. Prior to the final version of 1911, the text existed in three longer versions, and the "longer" is an important qualification here with regard to my selection and study of the different versions of this theme. The first version is a fragment and was published posthumously under the title *Die Versuchung der stillen Veronika (Fragment - vor 1908)*. Musil rewrote this pre-1908 version, and it was published in the same year under the title *Das verzauberte Haus* (*The Enchanted House*) in the journal *Hyperion* (in this version the protagonist's name is "Viktoria"). A third version exists in a fragmentary and diary form, later titled also *Die Versuchung der stillen Veronika*

(see Corino). This version was written between the *Fragment* and the final version of 1911, sometime in 1910 (Corino 222). It should be noted, however, that in addition to the longer texts which I designate as the four versions, Musil worked on the theme in two "notes," written before 1908, under the titles "Der Dämon" and "Der Schutzengel" (Corino 49-86). I designate the four longer and thus "complete" texts as *Fragment* (the first version), *Haus* (the second version), *Veronika I* (the third version), and *Veronika II* (1911; the fourth and final version).

An analysis of *Die Versuchung der stillen Veronika* in its different versions may be of interest not only because Musil scholars have not interpreted the text from an erotic and/or sexual point of view but also because it will allow us to arrive at a better understanding of a text which signifies a crucial creative turning point in Musil's *oeuvre* (Arntzen 106-07). Also, an analysis focussed on the text's sexual and erotic dimensions may be germane because Musil was interested in describing female eroticism and sexuality and an interpretation of the how of his description is of value for literary history. Importantly, while this interest has already been referred to by Karl Corino, other Musil scholars have paid no attention to Corino's argument. Further, again according to Corino, Musil was very interested in and manifested a high level of concentration on biographical detail: "these different poetic mirrors of a person and her personal history show Musil's relationship with reality: out of one type of reality follows a sequence of possibilities, the intentions of the general whole result in the variation of the particular" (37). As Corino shows, Musil's archival notes are literally overflowing with biographical detail about his wife Martha, her life stories, as well as details about members of her family. And, importantly, the biographical detail includes much attention to sexual and erotic aspects. Consequently, Musil's interest in the biographical for his work and his interest in female sexual and erotic detail within the biographical explains, in general terms, the background of the different versions of the Veronika theme. In addition to the biographical detail in Musil's notes, his interest in varieties of the erotic and the sexual extended to a wide field of possibilities. For instance, with regard to his novel, *Der Mann ohne Eigenschaften*, we may call on the suggestion of incest between Diotima and Ulrich. In sum, Musil was very interested in the sexual and the erotic for his writing and particularly with regard to female eroticism and sexuality. I will round up my argument about Musil's attention to and interest in female sexuality and eroticism with a quote from his diaries of 4 May 1905: "[plan] to describe a girl with sexual attributes and values, e.g., the one in the restaurant today with the longish chin" (1976, 147). Thus, Musil's interest in

female sexuality and eroticism emerges as a central theme in the different versions of *Die Versuchung der stillen Veronika.*

If we look specifically at the critical corpus on *Die Versuchung*, the notion of the sexual and the erotic is only occasionally and obliquely explored. Thus, Won Koh's book-length study of the text, *Robert Musils "Die Versuchung der stillen Veronika." Entwicklung der fünf Fassungen*, deals with linguistic aspects of the various versions only. Although Koh discusses at length the different wording and descriptions of Veronika's body in the different versions, the discussion does not extend to any analysis in the context of sexuality, eroticism, or love. The few scholars who address the theme do not treat it in depth. Hans Geulen in his essay sees Veronika as "a woman of exceptionally erotic characteristics" (175), but without further elaboration of his statement. Annie Reniers-Servranckx interprets *Veronika* from a male and a female point of view, suggesting a sexual perspective, but she does not consider this a focus and does not develop her observation (103-09). Jean-Pierre Cometti proposes that "we know also that love, in the eyes of the author, constitutes a possibility of privileged experience" (122) and Roger Willemsen discusses Musil briefly as an "erotic intellectual" (40), yet neither of them elaborates further. Although Thomas Pekar includes a section on *Die Versuchung* in his book (92-109) and his analysis revolves around the dichotomy of love and instinct (*Trieb*), which he connects to death, yet again the sexual/erotic dimension of the text is not developed. And among more recent studies, Laurence Dahan-Gaida's 1994 *Musil. Savoir et fiction*, while an interesting attempt to deal with Musil's oeuvre both from a "scientific" point of view and with regard to Musil's own views and textual construction and references to various types of science, omits sexuality altogether (also, the author manages to discuss thermodynamics with regard to Musil's scientific work without referring to the originator of the laws of thermodynamics, Ludwig von Bertalanffy).

In my application of the Systemic and Empirical approach and when focussing primarily on textual properties, I am closer to traditional literary study although I am not neglecting systemic aspects, that is, such as the text's contextual dimension. In other words, my description of the different versions of Musil's evolving text will allow us to read them with regard to his construction of perspectives of sexuality and eroticism within social discourse. It follows that I understand "perspective" as a combination of Musil's authorial intention(s) and the text's contextual and systemic dimensions. Briefly, the central theme of these four versions is that of a woman in her late twenties struggling to come to terms with love, eroticism, and sexuality. It appears that the focus of the theme is an

individual sexual and erotic experience in the context of a search for the meaning of love. In other words, the different versions of the short novel move around the experience of sexuality and eroticism, as far as these are main elements in Veronika's search for the meaning of love. Although this theme is common to all four versions, there are aspects of the theme and its foci which are different from one version to another. Thus, it is the different foci and the concomitant content and contextual properties of the different versions with regard to sexuality and eroticism which offer us readings that constitute different representations of social discourse. In other words, Musil's evolving construction of the theme in the different versions is, at least to me, a clear indication of a conscious authorial intent, thus worthy of scholarly attention.

If we read the four versions of *Die Versuchung der stillen Veronika* with a focus on the sexual and the erotic, Veronika's "temptation" in her search for love reveals important differences of perspective. What is of interest in these different versions of the evolving text is the shifting emphasis which can be found in the different perspectives on sexuality and eroticism in Veronika's attempts to understand the meaning of love. Here, I postulate that the meaning of "temptation" should be understood in this context of the sexual and erotic perspective. In other words, the "temptation" of Veronika is the intrusion of sexuality and, to a lesser degree, eroticism into her search for the meaning of love. An analysis of the Veronika theme from a linear and single "sexual" reading would lead to a misunderstanding of the texts. In the four versions, Musil presents alternate descriptions and interpretations of several intense experiences occurring during a short period in Veronika's life. However, in all versions the essence of Veronika's experience remains the same. What does change from version to version is Musil's inscription of social discourse in its erotic, sexual, and love perspectives, expressed in the narrative of Veronika. I argue that these perspectives should not be read in isolation but in context: although the perspectives are modulative, they exist in the context of social discourse. Therefore, I propose that the context of the sociocultural and psychosocial — all elements of a social discourse — will facilitate the positioning of the sexual, erotic, and love perspectives. It is not my intention to discuss the "why" of these aspects of Musil's writing here. As mentioned before, at this point my focus is the "how," thus an attempt at description. The differences among Veronika's temptations not only show the development of a theme with reference to the author. More importantly, they show us the possibilities of an individual's experience, as Cometti intimates (122-23). As will be illustrated, it is through high and low levels of intensity in these experiences that the postulated perspectives fluctuate

in the four versions and thus determine our reading of the outcome of Veronika's own understanding of love. While it is obvious that the sexual, erotic, and love perspectives in the texts are the foci of my analysis, these will be analysed as perspectives in context, that is, "systemically." The context, based on specific elements of and associations in the texts, can be either sociocultural or psychosocial. The sociocultural context is understood as a configuration of elements in the text which contain references of a cultural or sociological nature. The psychosocial context is understood as a similar narrative construct, but one which in addition incorporates elements of meaning in reference to Veronika's individual personality. The high and low levels of intensity do not appear abruptly but are often gradually developed. However, in most cases it is possible to pinpoint the beginning and the closing off of these intensities.

In *Fragment*, the first intensive high point for Veronika occurs when she unexpectedly becomes emotionally involved in the marriage of her girlfriend: "she noticed only now that she, too, had tears in her eyes, taken by the general atmosphere" (225). This high point of a love perspective — i.e., an emotional response to the concept of marriage — lies in both the sociocultural and in the psychosocial context. The sociocultural context is apparent in the scene's position: marriage in a provincial town with participants from the town intelligentsia. The second context is psychosocial with regard to Veronika's age, that is, her spinsterhood as expressed in the emotional and physical personality of an unmarried and older woman. This context is a point of departure for an erotic perspective — obviously so, because of Veronika's realization of her solitary situation, which in turn signifies for her lack of sexual experiences. Thus the second high point, the arrival of the priest (228), comes at the end of a slow awakening of Veronika's memories of sexuality, remembering observed animal copulation or her own changes of her body (226-28). In this version — perhaps more pronounced than in the others — the sexual perspective, which appears first via memories and only later enters in *de facto* experiences of the present, is enlarged by an additional element, sadomasochism, which in turn creates a more complex sexual and erotic perspective. The feelings Veronika experiences while hearing and watching children being beaten is related to sexuality in its sadomasochistic aspect but also to Veronika's specific background such as her childhood and her perception of ethics (226). Thus, the sexual perspective is placed into both a sociocultural and a psychosocial context.

The sexual perspective up to the point of the priest's arrival is one-dimensional and heterosexual. The source of this one-dimensionality is physiological with no "contamination" by human experience. Veronika only observes: she

remembers having observed a cock and hen copulating. While this act fascinates as well as repulses her, it does not create an emotional or spiritual dimension in her. In other words, the love perspective, either as a primary perspective devoid of eroticism or sexuality or one tending toward the latter, does not enter Veronika's emotional or cerebral state during her observation of the barnyard copulation, or rather the content of it thus does not evolve into a perception of sexuality with emotional and/or erotic dimensions. Veronika's repulsion by sexuality in its most tangible aspect, intercourse, even if her perception of sexuality is facilitated by an image of animal sexuality, negates her expectations of experiences of a sexual nature. The recent marriage of a girlfriend is full of positive sexual expectations, and these expectations reverberate in Veronika's silent and depressive meditation; from underneath layers of repulsion, her sexuality and eroticism come to the fore: "when a man in this way stepped into the circle of her life, she perceived him stronger than otherwise. Although this differentiated him only little from the others, it was with a longing, quiet and confusingly erotic like that vague ache in her womb before the returning days" (228).

Her indeterminate and hidden sexuality, alluded to by the menstrual cycle and its sexual and erotic dimensions, is manifested again in her expectation. The waiting for the exceptional can of course be one of the characteristics of the "monkish," i.e., provincial life, but her waiting is part of her underground sexuality rather than an expectation of the extraordinary in a sociocultural context: "while Veronika still reflected on all this, she heard the door and the groan of the wooden stairs, and she felt her heart. She was waiting" (228). In other words, Veronika's sexuality is repressed, but at the same time she becomes aware of its possibly positive dimensions at the time of and with the arrival (i.e., the arrival as an act of importance) of the priest. The return of the priest allows Veronika to "realize" her sexual memories even if only in the domain of expectations. It should be kept in mind, however, that the figure of the priest also signifies *a priori* nonfulfilment, i.e., celibacy. The nonthreatening (sexually speaking) aspect of the priest and her own now awakened sexuality complement each other and ultimately create another repression in Veronika. The result of this repression is a low point and occurs here in a psychosocial context while it contains a sexual perspective as well: the priest comes to persuade her to consider a traditional male-female relationship. His arguments cause a withdrawal in Veronika, and her sexuality is expressed by her masochistic pleasure at being reprimanded: "Veronika shrunk with pleasure under his scolding words. She felt as if she were looking up from a soft bed to this strong and energetic man and

she was thankful for his anger which pressed her deeper and heavier into herself" (229). This regression back into an anti- or nonsexuality — a "nonfreedom" — creates Veronika's next low point. She not only accepts the superiority of the priest and replaces her partially developed sexuality with submission, she also places herself into a secondary position by comparing herself to him: "when she looked at herself, she felt lost" (231). This low point in *Fragment* is to be understood in a psychosocial context with a sexual component of a lesser impact. But there is also a sociocultural context, namely the position of women in turn-of-the-century Austria. While we should not lose sight of a distinction between Veronika's privileged position as a representative of the intelligentsia and/or birth elite in a provincial town, the general situation of women is that of role-modelled subordination to men. In addition to this, Veronika is a spinster, or is considered as such due to her age at a time when women generally married in their early twenties at the latest. Moreover, she does not have a male "protector" in her family. This is the role the priest has taken, as one of the frequent and traditional roles in nineteenth- and early twentieth-century societies where Roman Catholicism was the dominant religion and social and political force (Beauvoir 270-72).

Veronika also possesses the ludic in her personality: in her case this is a trigger for the erotic and sexual dimensions she experiences. The base of the ludic is in her specific individuality, but it is also the result of the particular situation she is in, namely the "teacher-student," "priest-single woman" situation: "it was cunning to get the priest to talk. It was her own special game of ruse, guarded by the dark and harmless countertalk, to feel his words like a jagged plough in her soul" (230-31). The ludic in Veronika's personality is to be understood in the context of the secondary position of women. In other words, she is well aware of her secondary position with regard to men as an *a priori* situation. Here — in the situation of the teacher-female student and priest-single woman that represents a reinforcement of her secondary position — she constructs her discourse so that in reality she commands the situation. This is not "teasing," she is not machinating. Rather, this is the conscious woman's counteracting to her secondary position by using the ludic in her interaction with the man to her advantage. In addition to her ludic disposition, Veronika's suppressed eroticism now leads her to another high point, an openly erotic experience: "She experienced a secret disquiet heightened to impatience.... Once she heard of a girl's room all in white and it connected her to an unclear image of a life that would be very tender and of carefully organized beauty" (231). This component of her eroticism is almost subconscious and it is positioned in a sociocultural

context: the innocence of bourgeois *Mädchentum* (a girl's world). The erotic perspective can also be read in another sociocultural context, namely that of the expectation of the "knight in shining armour," a patriarchy-induced, but nevertheless strong dominant in the adolescent female environment. It implies a romantic and sexual perspective as well: "She felt as if something would raise in her and move like a child in the womb and could not get at the light.... Instead of a lazy security that engulfed her she fell into the insecurity of searching.... And Veronika waited, she waited" (231). What Veronika waits for is a solution to her search for an erotic and sexual identity that she can accept as an integral component of her own understanding of love. In this version of the Veronika theme, the priest's departure releases her search and repression at the same time. The sexual and erotic perspective components merge into one momentary release and solution, a high point:

> at the end she was left with wondering. Then she felt in her a streaming and pulling, through all the years past back to her feelings of insecurity in her childhood. And there it stopped and she felt a completion coming from afar, with a sudden standstill and without being able to move. She felt this moment like a signal to leap out from all other moments and then she felt a sharp cutting. She now saw what is impossible to see, like the relationship of her soul to that other soul in their present place. (232)

It is here that Veronika experiences an understanding of love, although without the physiological experience of sexuality. However, it is important to note that this understanding is attained nonetheless through her sexual and erotic dimensions. The cumulative nature of this high point is also expressed on a linguistic level in Musil's usage of the word *Ziehen* (ache, pull). If this expression was used previously in a sexual context (228), it is used now to express the importance of memory as connected to the last event, the encounter with the priest. The span and quality of this high point — "but she saw this only at the moment of dissolution" (232) — is indicative of another and last low point: "she feels the priest suddenly as he should have been for her, she feels hatred and the distress of the female" (232). This sexually charged perspective with regard to the priest is important. Veronika's social and erotic/sexual discourse is here without fear of the masculine or the hierarchical power of the man of the church. Instead, she is angry at him because of what he could have been for her but is not. This low point is again a composite one: her animosity and hatred lies in the context of the psychosocial and the sociocultural (the "student-teacher" complex, the oppressed/secondary position of women in society, etc.), in essence a reversal of the elements of her previous positive

expectation.

One can say that the second version of the Veronika theme, *Das verzauberte Haus*, is significantly more complex and radical because this version did not remain a fragment but was published. But beyond this simple reason the perspectives in *Haus* are more differentiated as well as more poignant. In this version, the first low point is situated in a psychosocial context. The unnamed male protagonist desperately tries to elicit a declaration of love from Viktoria (she is named "Viktoria" only in this version): "then silence and then Demeter heard 'no' and again 'no' — twice, like the sound of a whip or like a desperate grasping of oneself — and then again a 'no' — quieter, sunk into itself and like sorrow about hurting someone" (141). This point is without an obvious sexual dimension, but on the linguistic level ("whip," "grasping oneself") one does get a sense of its presence. The low point of Viktoria's refusal, or rather inability to love, is followed by a high point of "unification," that is, her capability to love through the physical removal of the subject of her love, the unnamed male protagonist. His declared intention to commit suicide eliminates Viktoria's fear of him as the representative of male dominance, masculinity, and sexuality. This high point of the freedom to love moves in both the sociocultural and the psychosocial contexts as delineated by Viktoria's social position in the provincial town, her life of isolation in the large house, and the reveries about her childhood. The psychosocial context is particularly evident in Viktoria's general state of mind and emotions in her relationship with the male protagonist (147-49). And her perception of love is at this point void of sexuality or eroticism: "a deep peace and a feeling of secret descended on her" (147).

The most pronounced perspectives in the first part of this version, until the actual intrusion of Demeter in Viktoria's life, are the erotic and the love perspectives. The love perspective runs through the whole span of the unnamed man's departure until the arrival of the letter stating his denial and refusal to commit suicide (146-51). The erotic perspective begins with "she was tempted to undress herself" (149) and develops into a perspective that borders on the sexual. This development is interrupted several times by negative sexual elements, for example, "she felt disgust for herself" (150). The next high point assumes an erotic perspective, when a unification of Viktoria's love with the image of her lover reaches its completion: "and then it was as if the border between them had opened. She felt a lustful softness in herself and a magnificent nearness" (150). Viktoria seems to have found the answer to her question about the meaning of love. Then, Viktoria feels rejected by the unwillingness of her "lover" to commit suicide. The depression that is manifested in a low point, the

refusal, stands in sharp contrast to the erotic and even sexual perspective Viktoria experiences while waiting for the death of her "lover" (148). This low point has a love perspective because of Viktoria's rejection by her "lover": the possibility of love without domination is removed by the "lover's" refusal to commit suicide. The erotic and the sexual perspectives implode in Viktoria's expectation of freedom once her lover has supposedly committed suicide and the "fulfilment" of this expectation — an assumption on her part at this point — explodes in a solitary orgasm that is obviously purely sexual:

> Then a lust shot up in her to bite into this life, that it finally would splinter apart, screaming, that it shower her with its fullness and its greed. It was a disorienting feeling, a last offering and an acrid lust ... it grabbed her and yanked her up by her hair and in deep grasps like an animal she inhaled. She wanted to burrow into herself, to race through her lust, she wanted to press dirty laundry to her lips and to dip her fingers into excrement. It was as if the trees on the street roared and the mountains in the distance moved closer. The small hair fluttered on her body and she felt as if a swarming crowd of insects climbed all over her. And then a happiness screamed in her with a wild and magnificent breath, wrapping her in a swarm of people and animals and yanked her into their midst.... (153-54)

While I argue that the above sexual high point is an explosive orgasm Viktoria experiences, the construct of the orgasm is surely more differentiated. It includes, in addition to the purely physical level of orgasm, a negative perspective in the context of a detached, Dionysian passion. However, the importance of Viktoria's experience of solitary orgasm lies in its propelling her into her sexual encounter with Demeter. Moreover, after the sexual encounter, the relationship continues during Demeter's stay in the house. Thus, the story in this text ends open-ended suggesting that the relationship continues without an actualization of the planned revenge by Viktoria — as brief or relative in length this relationship may have been ("during several weeks" 141). The unification of Viktoria with her lover in absentia — as one-sided as that is because her position is clearly secondary and subservient — is destroyed by the lover's denial. But it is a denial of their love and a refusal to communicate on a level dictated by Viktoria. This is obviously a low point in a psychosocial context: "Strange faces appeared suddenly. They were all foreign, her aunt, her girl friends, her acquaintances. She recognized that but they remained foreign nevertheless" (152). This low point, a shock, transforms her. It is of great importance for this version that her complex transformation occurs in conjunction with the soldier/officer Demeter Nagy. He appears already in the first sentence of the text as the only narrator besides the

omniscient, authorial narrator. The first paragraph of the *Haus* establishes the sociocultural *noyau* and the temporal (historical) frame of the short story. First Lieutenant Demeter Nagy is billeted in the old residence of the aristocratic family for several weeks during the winter army manoeuvres (141). This sociocultural context positions the reader immediately in nineteenth- or early twentieth-century Austria-Hungary. It is interesting that none of the other versions draws the reader so sharply into a specific frame of time and space. Most importantly, Demeter's character as the sexual animal is significant because it is he who transforms Viktoria, or rather, it is he who serves as a catalyst in her transformation.

The sexual encounter with Demeter on the stairs of the house is, of course, not a high point because of Viktoria's inherent rejection of the animal-likeness of Demeter in spirit and in body. In other words, although circumstances and her own expectations create the sexual encounter, the result is obviously wrong: the encounter is simply rape. For her, Demeter is a catalyst, an object that she employs in her temptation to accept life. Also, Viktoria's relationship with Demeter is no degradation, although it could easily be misunderstood as such. Demeter's pathetic characteristics — which become evident in the domestication of their short relationship — for example, "then Demeter knocked at the door, him with his cute slippers with hearts stitched on them, he came sneaking to her" (154) — exist beside his animal-like comport and the circumstances of the sexual encounter. True, Demeter's perception of and consequent behaviour toward Viktoria have elements of degradation of her, and for him the woman is but yet another affair. But for Viktoria the final stage in her awakening, her sexual relationship with Demeter, is not degrading, but a sign of life, that is, her temptation: "When she awoke, this life lay again at her door" (154). In this sense, while her orgasm signifies a high point, her sexual encounter has no significance, that is, is neither a high nor a low point. Viktoria's relationship with Demeter does not end well because he is an object as far as Viktoria is concerned and because he himself lacks all sensitivity, understanding, or even style. He is a catalyst of experience without being able to provide the essence of this experience and to enable Viktoria to grasp the meaning of love. For this reason she must reject Demeter. This version of Musil's Veronika theme begins with Demeter Nagy's telling of his extraordinary experience with Viktoria and the fact that they did not part on friendly terms. Thus, although Viktoria experiences a sexual and erotic awakening, her complex interaction with several men results in temptation only in her struggle to understand love. This result of temptation occurs because she does not succeed either in breaking out of her isolation or in

finding an answer to the meaning(s) of what she is searching for.

Veronika I, the version Musil wrote in the form of a diary, is also a fragment, and it was never published. Its form and content in many ways differ from the three other versions. Perhaps its most interesting feature is a stylistic one: Veronika and Johannes each alternatively speak in the first person, although there are passages where the other protagonist's speech is quoted. This version is the most low-key one in the sense that high and low points in Veronika's love, erotic, and sexual perspectives are not as frequent and pronounced as in the other versions. This is in part owing to the narrative which contains a smaller number of events. The first high point in Veronika's sexuality occurs after she connects memories to similar feelings in her present. Her sexuality, a sexual as well as a spiritual quality, manifests itself to her for the first time when she is an adolescent and experiences her dog's sexual response to her own sexuality (174). Now, as an adult, she experiences similar feelings: "A crazy lust grabbed me, like two swarms colliding, and I could have ripped my life out of myself to overpower him, with gnashing teeth and drunken. But our bodies stood stiff and we let happen only with closed eyes what went on in our secrecy" (177). Veronika's sexual awakening occurs within, without any outside manifestations, and her failed attempt to develop a perspective of love results in a low point (182-84). Interestingly, sociocultural and psychosocial contexts facilitating the reading of the perspectives are rare in this version. This is most likely the consequence of a less tangible placement of the story. There is no locale where the story takes place and much is depersonalized (Corino 223). Nevertheless, there still is a clearly definable development of perspectives and contexts. After the low point, the reappearance of Johannes is the next high point, one that entails a love perspective (184). Next, Veronika experiences another low point, this in a sociocultural context and having little to do with either herself directly or with her relationship to Johannes: the house she lives in itself depresses her (194). Veronika then experiences another high point, but the high point is difficult to place. Her temptation, in this version perhaps the marriage proposal from Johannes, explodes into an even more total expectation of freedom: after she refuses Johannes' proposal, he decides to kill himself. This act would free her completely (191). The nearness and appearance of Johannes and Demeter create Veronika's next, and most important, high point in this version. However, this high point is suspended:

> I told myself that I felt the same and I searched to imagine it, I searched to imagine myself from the inside. I felt a kind of lust and my stomach felt heavy and like a warm ball. Yes, I was tempted to hit him out of a unnamed sentiment that my lust could give

me pleasure, that I had no fear despite my thoughts that I will not be able to experience that wonderful beauty now about to arrive.... (196)

Veronika expects to experience an orgasm, the result of her images of male bodies, her memories of the dog, Johannes' wish to marry her, and the environment of the house. The suspension of the orgasm, and thus the negation of her awakening sexuality, makes the positioning of this as a high point questionable. Nevertheless, as far as this version goes, Veronika's eroticism and sexuality show development, even if in the most rudimentary manner of the four versions.

The fourth and final version of Musil's variations on the Veronika theme is the longest and includes most of the images and elements of the previous versions. The sociocultural context, similar to *Veronika I*, is almost totally hidden. Demeter's attempt to persuade Veronika to marry him and his hostility towards Johannes — a hostility towards the threat of a rival, hence his male objectification of Veronika as his "possession" — flow over into the context of the social position of the family and of the three protagonists within the family as well (199). In this version, Veronika's memories and the past are more elaborate and given more room. But there is a reason for this. In the first part of *Veronika II*, a fairly long section devoted the description of memories (194-205) gives an account of and explains Veronika's state of mind when the sequence of events, the temptation, begins. The memories are put into a composite and overlapping perspective, indicating that Veronika as an adolescent had the potential to grow erotically, sexually, and in the perspective of love: "it must have happened at one time that she was more close to life and that she sensed it more clearly, with touch and in her body. But she has forgotten how that was and only knew that something must arrive and show what this life was hiding" (206). At the same time, as the above quote indicates, Veronika expects an awakening. Her rejection of Johannes' marriage proposal, despite the character affinities which draw her to him, and her fear, her repulsion at and attraction to Demeter, her memories, and the consequent acuteness of expectation together cause her solitary orgasm, precisely at Johannes' departure. I read this scene as her point of release from expectation into her sexual awakening: "When the wind came, it was to her as if her blood had risen from under her dress. It filled her up with stars and flowers, with blues and yellows, with delicate threads and groping touch and with a boundless lust, like flowers in the wind waving and receiving" (211).

In this version, this first high point in Veronika's experience is purely of a sexual dimension. After Johannes' departure and apparent commitment to suicide

Veronika, concurrently with her solitary state, experiences a schizophrenic state of mind. She drifts into memories, but at the same time she experiences an overwhelming feeling of love in his absence: "It was as if she had Johannes all with herself, as close as herself. He belonged to her desires and her tenderness wandered without limitations through him like waves through those soft, purple starfish swimming in the sea" (216). But Veronika experiences not only these sexual and love high points. From here another high point develops, now with both an erotic and a sexual quality (218-19). Ultimately, in the absence of Johannes, Veronika awakens in her solitude into a woman of erotic and sexual dimensions and sensibilities, although previously she does not think this would be possible. But Johannes' message with his rejection and failure to commit suicide results in a low point of a love perspective. This low point has the structure of finality and Veronika loses touch with her immediate reality (221). More than that, she finds the house she lives in repulsive because it signifies the people she rejects (222). The awakening of her sexuality and the realization of the possibility of love — Veronika's temptation — again retreat into inner solitude. Yet, it appears that these experiences transform Veronika after all. She is now expecting and waiting for an encounter which would reveal to her a love with erotic and sexual dimensions and she desires to complete and to actualize her eroticism and sexuality:

> At times she sneaked to the closed door of the house and listened for a man passing by. The image that she stood there in a blouse only, almost naked and separated only by a thin piece of wood made her almost double up. But the most mysterious was to her that there was something of her outside too. When a stream of light penetrated the keyhole, her trembling hands would wander over the clothing of the passerby. (222-23)

Musil's four versions of *Die Versuchung der Stillen Veronika* show different structures of the sexual, the erotic, and the love perspectives. It becomes apparent that *Fragment* and *Veronika I* contain the more restrained fluctuations between the high and low points of the proposed configuration of eroticism, sexuality, and love, while *Haus* and *Veronika II* contain the more pronounced fluctuations of her experiences. In the final analysis, Musil constructs the Veronika theme by exploring different fluctuations and inscribes them in the final version, *Veronika II*, where we find, as I demonstrated, the most complex structure of social discourse with sexual, erotic, and love perspectives. As I postulated in my opening remarks, the basis of my analysis with its focus on Musil's treatment of and interest in female eroticism and sexuality rests on the demonstrated authorial intention. In the case of *Die Versuchung der stillen Veronika*, this intention and

its thematic construction becomes evident particularly in the type of textual *and* contextual study here presented. And I propose that it remains a task for scholars of Musil's work to explore further his evident and conscious construction of female eroticism and sexuality.

CHAPTER SIX
The Study of Translation and Comparative Literature

As I have been arguing all along, the notion of methodology should be an overriding element of literary study. At the same time, I do not think that theory or methodology "saturation" in the study of literature is an exaggeration today. However, the call for studies where a theoretical framework is applied with much more methodological and taxonomical precision, is, in my opinion, more than justified. In the study of translation — a most prominent area of study in Comparative Literature (see Lefevere) — there appears to be less of theory and methodology saturation. In fact, theories of translation are of a limited number. In my understanding, while the importance of the Nitra school of translation and the polysystem theory have gained disciples only to a limited extent, these frameworks should be paid more attention to by scholars interested in translation theory.

Following my basic argument that methodology is an important factor of scholarship, I also argue that the attraction of the polysystem theory for the study of translation will be enhanced if and when the postulates of The Systemic and Empirical Approach to Literature and Culture are applied. In the following, I will present an argument for the merging of these two theoretical frameworks which then can be explicated and implemented for a functional use, that is, a taxonomy for the study of translation. The argument for a taxonomy in the study of translation is again from a general theoretical point of view that I prescribe for the study of literature. Contrary to some scholars, who advocate a "popular" description of literary properties, I argue that a specific literary methodology and taxonomy will advance the study of literature similarly to the cases of fields in the basic sciences. Thus, my proposal for the implementation of a methodology for the study of translation may serve the proposed functional purpose.

The institutional aspect of theory and the application of theory in the study of literature — more specifically here, in the study of translation — are crucial factors. A theoretical framework, no matter how appropriate and brilliant it may be, will gain reputation and will become known, in other words, it will become "canonized," if a significant enough corpus of secondary literature and concurrent institutialization or "mapping" overlap in action. This corpus formation is cumulative in the sense of what I introduced previously as "cumulative canon formation." Corpus formation stretches from the primary text(s) to scholarship

explaining the framework itself to citations, the application of the framework to further developments of the framework and the mechanisms of institualization. Part and parcel of corpus formation is theory approximation. By theory approximation I mean aspects of theory building such as the knowledge of and reference to similar and/or analogue factors in other frameworks when building a new one. While in the natural or basic sciences no work, article or book, can be published without references to work done in the area of inquiry before. In contrast, in works about literature, very often scholars discuss their subject matter without any reference to similar or even analogous subject matter already published. In literary study it is often the case that the scholar who attempts to build a theoretical framework does so by assuming (or pretending) that all or most of it is "new" or "never thought of before." Thus, it may come about that references to other frameworks and parts of such are omitted in the "new" framework and this creates the well known repetitive nature of literary scholarship, the "reinvention of the wheel." And the argument for the value of the "well-trodden path" is spurious. While the restructuring of the already established may indeed be of scholarly value, the metaphor is amiss on one crucial point: "well-trodden" by whom? If it is the same scholar who recreates or renews a theory, or a thought structure in more general terms, then the metaphor may be appropriate. However, if it is others' paths that are re-walked, the metaphor's point is misplaced. Then the scholar simply reinvents the wheel because he/she does not pay attention to the path that has been walked by others....

There are many similarities between the Systemic and Empirical approach and the polysystem theory, and, with regard to translation studies, there are conceptional affinities also with Robert Estivals and his colleagues' *système de l'écrit* framework (swee Schuwer). To reinforce my previous exposition of the analogous nature of these two frameworks and methodologies I would like to add to my criticism by reference to the factor of theory approximation. In other words, it is extremely rare that works in either mode of the two frameworks refer to, let alone attempt to integrate or synthesize, any aspect of the two. More, some proponents of the polysystem theory and the Systemic and Empirical approach exhibit explicit oppositions to each other. Briefly put, it appears that some representatives of the polysystem group maintain that the Systemic and Empirical approach analyses the literary system as a homogeneous structure. Other criticisms include the contention that the Systemic and Empirical approach uses classificatory criteria detrimentally, that it imposes "borders," and that the notion of "empiricity" is superfluous. It is argued that the framework is "rigid,

anachronistic, and unsatisfactory" (Even-Zohar, personal communication). In reverse, proponents of the Systemic and Empirical approach collectively appear to be unaware of the corpus of the polysystem theory. Here is an example: *Poetics Today* (the journal of the polysystem group) has published, over the years, several articles from the Systemic and Empirical group while *Poetics* (the main journal of the Systemic and Empirical group) has not publish a single article written from the polysystem point of view. A further objection to the Systemic and Empirical approach — more implicit by proponents of the polysystem theory and explicit by others — is that it uses a taxonomy too specialized, that it uses "jargon" unnecessarily (see for example Schwanitz 1990). The criticism of specialized taxonomy, while endemic in literary studies and criticism in general in the mistaken belief that a generalized language would be to the advantage of the study of literature, is also more often than not a criticism of the Systemic and Empirical approach but less so of the polysystem theory. In contradiction to the approach that literary study should be understandable to the "common reader," I fully agree (again) with Schmidt who says about taxonomy that

> The theoretical reasons are evident: if the study of literature as a science is to be developed similar to other sciences (i.e., without the superficial proclamation of special status for *Geisteswissenschaft* [the humanities]), it needs for reasons of research and pedagogy explicit theories which are empirically testable and a specialized taxonomy [*Fachsprache*] with defined concepts. Therefore, the decision, for instance, to use instead of "writer" or "author" the term "producer," is no technocratic whim or fad. Rather, by its designation it is taxonomically established that a relationship is described between social action and literary production which is developed and discussed in the context of a subtheory, the theory of actions of literary production. (1991b, 390-91)

Moreover, I submit — see my argument also in Chapter One above — that the "dressing-down" or writing for the "general reader" of theory and analysis will not advance literary scholarship and, therefore, knowledge of literature. We must use specific and defined taxonomy. The argument for specialized terminology is an important postulate for several reasons. One of the most innovative aspects of the Systemic and Empirical approach is its built-in approach of the operational and functional performance in the study of literature and to which I call explicit attention. Here, suffice it to repeat that I propose that operationalism and functionalism should be a further extension of the notion of a harder "system," in that they represent a methodological component, namely the focus on the "how" of literary study in general and here of the study of

translation in the particular. It is evident, then, that specialized taxonomy goes hand-in-hand with the postulate of an operationalist methodology. Further to the point that the notion of specialized terminology with particular reference to the study of translation is of great importance has appeared recently in several theoretical works of translation. In particular, the taxonomical work of the Nitra translation school scholar Anton Popovič's *Dictionary for the Analysis of Literary Translation* (1976) is cited with some frequency. For instance, Dinda L. Gorlée states in her 1994 book, *Semiotics and the Problem of Translation*, that Popovič's *Dictionary* still is an "influential typescript" (18), André Lefevere, in his *Translating Literature* (1992; for the concept of the systemic approach see Lefevere also in 1989) refers to the importance of Popovič's influence on Even-Zohar's polysystem theory (11), and Agostino Visco, discusses in his 1993 article, "La tradizione dello studio comparatistico in Slovacchia," at length the Slovak School of Translation at Nitra, while Edward Możejko, similar to his 1979 article on the Nitra School in *PTL* (precursor of the main journal of the polysystem group, *Poetics Today*), argues again for the lasting importance of this school in the more recent *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* (Możejko 1993). Further, Susan Bassnett, in her *Comparative Literature: A Critical Introduction* (1993), argues for a development of Comparative Literature as translation studies as a new and as of yet unexplored area that would enhance, via the polysystem theory, the discipline of Comparative Literature significantly (see Bassnett's Chapter Seven). For the case of translation studies on the "regional" level, see Tanya T. Fayen's recent book on Faulkner in Latin America (Chapter Three) and my own study of Canadian ethnic minority writing with reference to German-Canadian writing (1988).

But even such scholars who are not necessarily in accordance with the polysystem theory or know the works of the Nitra School call for a renewal of methodology, more often than not in a systemic, operational, and functional context. For instance, Annie Brisset discusses the impact of factors of social interaction on translation and concludes that reception studies of translated works are "médiatisée par le sujet traduisant, elle [reception studies] part de l'horizon discursif propre à l'espace récepteur pour aller vers le texte source et ensuite revenir dans le discours de la société réceptrice" (131). Similarly, Klaus Martens argues that the

> increased study of the institutional forces instrumental in its production and mediation is necessary. Such study, to be of documentary value, could be conducted empirically on a case-by-case basis in order to uncover pre-textual elements as, among others, legal and socio-economic issues, in-house rules, publisher-translator relations, and the often

rhizomatic personal constellations formative in the constitution of the translated text. (225)

My final and selected example of recent examples of the move towards operationalism is Cay Dollerup's work, who, similar to the above, argues implicitly for a systemic approach, in that he proposes that the relationship between message production and transmission shapes the situation of the translated text. In addition to the systemic and the empirical factors — empirical in the Systemic and Empirical approach, and systemic in the same and in the polysystem frameworks — other neglected factors exist and are worthy of investigation in the study of translation with reference to methodology. These are the areas of readership and reading with cognitive psychologist approaches. While readership research is a prominent area of investigation in the Systemic and Empirical mode, no attention has been paid to the analysis of data of the reading of translated literature. In my own surveys and in my analyses of urban English-Canadian readership, I too neglected to analyse my data with reference to this aspect (see Tötösy 1992b and my applications presented above). However, in the area of reading, cognitive psychologists interested in the reading processes of literature have produced some interesting insights (see, for example, Larsen and László; László and Larsen; Halász; Miall; Nardocchio [ed.]).

Both readership research and the study of reading with reference to translated texts promise interesting results in the context of cultural participation and cultural studies and both areas of investigation would best be performed employing the methodologies of the Systemic and Empirical and the polysystem frameworks. It is evident to me that the tenets of the Systemic and Empirical approach and those of the polysystem theory appear implicitly and/or explicitly in many recent theoretical works on the study of translation. This also presupposes the suggestion that methodology is of great importance and that increased attention should be paid to it. The question of methodology, however, includes a wide range of aspects and I propose that, among others, it should involve such aspects as theory approximation, the question of taxonomy and terminology, and the empirical. I argue that the polysystem theory is too "soft" in its systemic postulates, that is, it allows too much intuition and metaphorical presentation of analysis and consequently rejects the empirical postulate resulting in imprecise methodology. At the same time, the polysystem framework and methodology has produced a significant corpus in the theoretical area of the study of translation. By merging the Systemic and Empirical approach with the polysystem theory a more rigorous methodology emerges: how useful and even necessary the question of translation in a systemic analysis may be, I demonstrated in my book on the Canadian preface (1993a, 137-40) and my survey data of urban Canadian

readership indicates that the reading of translated literature is at least a factor to count on (Tötösy 1992b, 223-24). There are other areas of inquiry where the polysystem theory has much to offer the Systemic and Empirical approach, such as the problem of synchronicity and diachronicity as I discussed in Chapter Two.

Following my suggestion of theory approximation, the Systemic and Empirical approach can offer a "harder" systemic postulate and a useful methodological perspective. For the study of translation, the following factors of my operational, functional, and methodological perspective beg for immediate attention: 1) the question of specialized taxonomy; 2) the focus on of methodological precision; and 3) the application of the Systemic and Empirical approach in the study of translation, thus merging already developed perspectives by the polysystem approach. In consequence, the first application of the postulates are evident in my "Taxonomy for the Study of Translation" as presented below. The late Anton Popovič, Professor at the Pedagogical Faculty of Nitra and at the Research Centre of Translation Studies, Comenius University (Bratislava), was distinguished Visiting Professor at the University of Alberta Department of Comparative Literature in 1975-76. After his visit at the University of Alberta, he published in mimeographic form with the University of Alberta Department of Comparative Literature his *Dictionary for the Analysis of Literary Translation* in 1976. In light of recent developments in translation studies and literary theory and the continuous interest in Popovič's *Dictionary*, it is evident that Popovič's work has maintained its scholarly merit. What is striking in all the explanations of and references to Popovič's work (see above) is the "systemic" theoretical and methodological implication. More, the systemic base is reinforced by a perspective of operationality and functionality. While this is less evident with reference to the polysystem theory, the notions of system and operationalism become more clear when Popovič's work is brought into contact with the Systemic and Empirical approach. In other words, what was until now occurring by implication only, is here presented explicitly. Based on the conceptual relationship between Popovič's *Dictionary*, the polysystem theory, and the Systemic and Empirical approach, this taxonomy is presented — following the postulate of operationalism and functionalism — as an instrument of translation studies and Comparative Literature. It remains to be seen whether the taxonomy and its application to questions and problems of translation and translated texts will result in insight and knowledge as I hope it will.

A Taxonomy for the Study of Translation

Corresponding to the four Systemic and Empirical categories introduced previously — producer and product; distribution; reception; post-production processing — the following factors of and in the processes and mechanisms of translation can be presented:

1) TT1 = the text to be translated
2) TT2 = the translated text
3) TP1 = the producer of the text to be translated
4) TP2 = the producer of the translated text
5) PT1 = the processing of the text to be translated
6) PT2 = the processing of the translated text
7) RR1 = the reception and/or receivers of the text to be translated
8) RR2 = the reception and/or receivers of the translated text
9) PP1 = the post-production processing of the text to be translated
10) PP2 = the post-production processing of the translated text

Actualization of Translation
The TP2's modification(s) of TT1 in relation to the time of the TT1's topic, theme, or action, based on the TP2's perception of the RR2's communicative perspectives of the literary system and/or based on demands PP2's which is, as well, expressed in the RR2's socio-cultural and literary environment.

Adaptation of Translation
The TP2's modification(s) of TT1 in its self-referential relation to its own topic or theme and its elements, its protagonists, and cultural specificities. The adaptation takes into account selectively or in totality the demands of the four categories of the Systemic and Empirical framework (producer and product; distribution; reception; and post-production processing).

Adequacy of Translation see *Stylistic Equivalence*

Archiseme
The basic functional semiotic unit of primary importance that is realized by various semantic units upon which the meaningful level of the aesthetic (poetic) text is built. In translation, the *archiseme* is attached to invariant components of TT1, i.e., the *archiseme* facilitates the transfer of the TT1's deep structure to TT2's semiotic level.

Architext
The ideal construction of TT1 that serves as a basis for the meta-textual link.

The notion of *Architext* is especially applicable in folklore theory where it may be used to illustrate the process of variation.

Attitude(s) of TP2 towards TT1

1. *Communicative attitude*
   The TP2's standpoint while coding and decoding the TT1 message. In the act of literary communication the TP2 participates in decoding the TT1 message, i.e. the process of translation includes an analytical phase (the decoding of TT1) and a synthetic phase (the coding of TT2), together resulting in TT2. The synthetic phase also includes the TP2's effort to achieve a diversified level of literary communication that manifests itself in the text as a dynamic configuration of certain expressive features, i.e., the recoding of cultural, genre, gender, historical, etc., content, expression, and style.
2. *Confrontation of communicative attitudes in translation*
   The TP2's consideration of RR2 and/or PP2. This consideration may or may not result in compliance with the expectations of RR2 and/or PP2. The considerations may include expression and/or style.
3. *Ideological attitude*
   The TP2's attitude to the ideological and aesthetic/poetic qualities of TT1, reflecting the literary communicative demands of his/her society *in toto* — i.e., depending on variables in TT1, the sum of all Systemic and Empirical approach categories or some but not all categories, as well as her/his own conception of literary communicative interaction.
4. *Stylistic attitude*
   TP2's attitude to the stylistic features of TT1. This attitude is a result of influences by the prevailing mechanisms and dialectic of the literary system, as well as by TP2's tendencies towards stylistic features or factors. Three types of this attitude can be distinguished: 1) the zero attitude — results in a TT2 that is stylistically colourless; 2) the redundant attitude — means that stylistic characteristics are warranted only in relation to properties of language by the exclusion of aesthetic/poetic characteristics; and 3) a new style is developed by TP2 for TT2.

Auxiliary Model of Translation see *Language* (*Mediating language in translation*)

Axiology of Translation

The formulation of the value of TT2. Value-theory criteria are set by PP1 and/or PP2 for TP2. PP1 and/or PP2 are active in postulating these values through their systemic mechanisms and dialectics. Of importance is the resolution of the tension between the postulates of PP1 and/or PP2 and the

aesthetic/poetic expectations of RR2. Three basic mechanisms occur in the validation of TT2 in PP2: 1) criticism aiming at the evaluation of TT2 from the viewpoint(s) of RR2; 2) a comparison of the TT2 with the TT1 by the interrelation of the realization of the intellectual, cultural, historical, etc. and aesthetic/poetic values of TT1 in TT2; and 3) the intellectual, literary historical, cultural, etc., and aesthetic/poetic place of TT2 in the context of RR2.

Codes

1. *Mediating codes in translation* see *Language* (*Mediating Language in Translation).*
2. *Stylistic code*
   Consists of a system of factors serving to generate the expressive structure of the text. It includes the range of basic expressive qualities and the rules of their functioning in TT2.
3. *Dialogue between translator and editor*
   Dialogue between the level of aesthetic polyvalence of TP2 and those of the editor. The editor, as part of PT2, embodies values and characteristics developed and/or prescribed by the publishing institution she/he represents and/or certain cultural policies. Thus, the editor is an executor of literary and linguistic standards for TT2.

Communicative Dimensions in the Process of Translation

The range of literary communicative possibilities in the process of translation resulting from the fact that the act of translation is a juxtaposition of two literary communicative subsystems: TP1 — TT1 — PT1 — RR1 — PP1 and TP2 — TT2 — PT2 — RR2 — PP2. It is evident that some temporal as well as spatial shifts take place during this systemic literary communicative interaction.

Communicative Situation

The interaction set up between the communicants of the literary communicative system (TT1 to PP2) during the process of translation.

Context

1. *Confrontational-creative context* see *Context* (*Meta-communicational context of translation*)
2. *Meta-communicational context of translation*
   A secondary literary context allowing the reproduction of invariant features of the TT1 and their modification in the translation on the basis of the functional principle. This functional principle is termed *Confrontational-creative context* of translation. It involves the capacity of the TT1 to produce

a new communicational context of a reproductional and modificational nature.

3. *The overlapping of cultural codes in translation*
   The overlapping of cultural codes of TT1 and TT2 in TT2. The overlap functions as an exponent of the two respective cultures.

Copyright and Translation see *Translation* (*Authorized translation*)

Cultural Gap(s) in Translation
Communicative difference(s) between TT1 and TT2. It results from temporal and/or spatial and knowledge-based differences between the cultural/historical context of TT1 and that TT2. The cultural/historical codes of TT1 may or may not coincide in its intensity — most frequently it does not — with the cultural code realized in TT2. This means a retarded or — rarely — an accelerated development of the cultural/historical codes from TT1 into TT2.

Cultural/Historical Codes

1. *"Domestic" cultural/historical codes in translation*
   Thematic, linguistic, and stylistic elements in TT2 which represent TP2's cultural as well as literary affiliation(s) and also express RR2's preferences and/or prejudices.
2. *"Foreign" cultural/historical codes in translation*
   Thematic, linguistic, and stylistic elements in TT1 which are "carriers" of the cultural/historical codes in TT1. These may or may not serve as informative examples of the evolution of the *"Domestic" cultural/historical codes.*
3. *Cultural/historical code peculiarities*
   Elements of the *"Domestic" cultural/historical codes* realized in TT1. These may or may not be carried into TT2.

Discovery of a New Style in Translation
The realization of stylistic and semantic invariants of TT1 in TT2 which enrich the domestic style and stylistic tradition with hitherto unknown and/or new elements.

Divergence between the Perception of TT1 and TT2
Communicative differences resulting from the fact that there are temporal and cultural demarcations between the communication of TT1 and that of TT2 and which are notable for their different communicative qualities.

Domestic Stylistic Superstratum in Translation
The impact of the expressive conventions of the language of TT1 upon TT2. The measure of this stylistic superstratum is determined by the elaborateness of the conventions of the expressive repertory of the domestic literature and the TP2's expressive idiolect. The stylistic superstratum is identified by RR2 to an extent determined by his/her level of sophistication.

Editor of Translation

Participant in PT1 and/or PT2 whose measure of participation is relevant to the production of TT2. This means that the editor's implicit or explicit points of view in relation to factors of the literary system, e.g. cultural policy, literary situation, the publisher's demands, etc., are influential to the form and content of TT2. As well, the editor may take part in the selection of TP2.

Equivalence in Translation

1. *Linguistic equivalence in translation*
   Homogeneity of elements upon the linguistic (lexical, phonetic, morphological, and syntactic) levels of TT1 and TT2 converge. Homogeneity upon which the linguistic levels are based and which interconnect by determining equivalence at the expressive level of TT1 and TT2.
2. *Paradigmatic equivalence in translation*
   Equivalence of the elements of a paradigmatic-expressive axis, upon which the stylistic level is built as a configuration of expressive elements. This equivalence is markedly different from *Linguistic equivalence*, as it is of a higher category of style.
3. *Stylistic equivalence in translation*
   Equivalence of elements in function in both TT1 and TT2, aiming at an expressive identity under invariance of identical meaning.
4. *Textual (syntagmatic) equivalence in translation*
   Arrangement of the elements upon the syntagmatic axis of TT1. The axis is conditioned by TP2's levels of expressive feeling, provided there is a freedom of choice of expressive means from the paradigmatic "stock" of style (i.e., the expressive-level configuration).

Exoticism in Translation

Unusual and non-traditional choice(s) from the thematic and linguistic expressive elements in TT1. This means a choice of elements which are typical of the TT1 culture, while developing an atypical style (thematic and linguistic) for TT2. It also means a stylistic approximation of TT1 to the cultural parameters of TP1 and RR1 into TT2. An extreme application of exoticism has its counterpart in naturalization. Exoticism in translation is foremost a semiotic operation. However, this feature alone would not suffice to distinguish TT1 from TT2.

Experimental Sub-System of TP2 and RR2

The sum of inherited and individually acquired experience that serves as a background for a semiotic and expressive realization of TT1 into TT2, as well as for RR2.

Expressive Mechanisms in Translation

1. *Expressive configuration*
   Systemic arrangement of elementary expressive categories of TT1 upon the basis of semantic oppositions. *Expressive configuration* is a paradigmatic aspect of style in TT2.
2. *Expressive functionality*
   Provided there is a lack of formal correspondence of any elements, TP2 chooses a different element that is in expressive correspondence with the appropriate element from TT1 into TT2. The *Expressive functionality* of the translation is conditioned by a preservation of the semantic invariant of TT1. This functional principle is realized with certain expressive shifts in the process of choice of expressive alternatives. This means that the functional principle is formally realized only to some or to a limited extent.
3. *Expressive individualization*
   Translational transformation intensifying the unique expressive features of TT1, as well as TP2's individual propensities.
4. *Expressive inversion*
   The transfer of some elements of TT1 to a different position in TT2.
5. *Expressive levelling*
   The removal of unique expressive features of TT1 into TT2.
6. *Expressive lexical identification*
   Ascertainment of the expressive value of lexical elements in TT2 by means of a stylistic and semantic interpretation within the framework of the expressive configuration. The stylistic value is ascertained empirically and theoretically at the same time. In practice, *Expressive lexical identification* means the securing of stylistic affiliation on an intuitive level by TP2.
7. *Expressive line*
   The projection of expressive features of TT1 into TT2. The realization of the expressive line is stochastic, although preserving a certain invariant.
8. *Expressive loss*
   The impoverishment of the expressive structure of TT1, at times amounting to a complete loss of some expressive elements or lines in TT2.
9. *Expressive structure*
   The unique or standardized arrangement of the expressive features upon the basis of the selection that determines the communicative attitude. It is a syntagmatic realization of the style.
10. *Expressive substitution*
    The replacement of untranslatable expressive elements of TT1 with elements

which approximate these in expressive value in TT2.

11. *Expressive thematization*
    The translational transformation stressing the characteristic expressive features of TT1 in TT2.

External-Thematic Configurations in Translation
The relation of the topical elements in the text to the cultural code that serves as a basis for the translator when choosing suitable equivalents for the cultural peculiarities of the text. They represent the sociocultural framework of the translator's decisions when naturalizing the topic.

Factors of Culture in Translation
The ratio of elements representing TP1's cultural system to those typical in TP2's cultural system. In semiotic terms, this ratio may be expressed as an opposition of domestic *versus* foreign factors of the cultural system. These can be realized in TT2 according to TP2's communicative attitude through either approximation or moving away from TT1 (see *Exoticism in Translation*). This process of decision making is considerably influenced by TP2's cultural system and her/his expressive level.

Free Translation see *Overinterpretation in Translation*

Function of Translation
The manner in which a translation is realized with RR2. Also, according to the manner in which the function is realized, the following objectives of translation can be distinguished. However, these objectives may or may not be variably combined:

1. *Informative*, i.e., mediation of TT1 in RR2 and TT2 as an object to be received by specific or non-specific RR2.
2. *Socio-cultural*, i.e., translation as a factor in the subsystem of literary communication and, in its wider spectrum, in the system of social interactions.
3. *Literary*, i.e., translation as a manifestation of communication in the subsystem of literary communication built upon the perceived needs of RR2.

Generic Notion in Translation
A general notion intended to characterize the universal nature of the translational process, as well as the difference among various types of translation according to their content and stylistic features and objectives (e.g., scientific, religious, literary, oral, written, etc.).

Higher Semantic and Content Synthesis
The enrichment of the intertextual invariant in its content and semantic layers through a metatextual process. The higher semantic synthesis represents the realization of implicit and potential meanings of the prototext into the

metatext and their reverse influence on the prototext. The intertextual process is a transition in the enlargement and deepening of the prototext by the higher content analysis of the prototext and results in an enlargement of its metatext.

Historicization of Translation

The thematic and linguistic modification of TT2 as a whole or of its various levels. It is motivated by the codes of TT1, but not by anticipation of RR2's points of view.

History of Translation

The modelling the translation process in a diachronic perspective. The history of translation may be regarded as a component of literary history and, in this sense, as a part of a language's (national or intra- or inter-national) literary history. More specifically, a history of translation should include the elements of *A possible model for a history of translation.* In this respect, *History of translation* converges with literary comparison and its constituent literary parts such as aesthetic polyvalence, stylistics, etc.

1. *A possible model for a history of translation*

A) Preparatory works for a history of translation:

A.1 Bibliographical lists of translations, statistics of manuscript, journal, and book-form translations and their evaluation according to the stratification of literary genres, authors, periods, and literatures.

A.2 Bio-bibliography of translators and the bibliography of dictionaries of national-language translators. The differentiation of translator activities into TP1 and TP2 when same person and when TP2 is a specialist.

B) Praxeology of translation:

External conditions and socio-cultural preconditions of translator activity.

C) The development of translation methods:

C.1 The establishment of institutional translator programs

C.2 The formulation of a system of translation (process and text in the categories of the Systemic and Empirical approach)

C.3 The writing of histories of translation methods according to specific literary periods

D) The role and function of translation in the history of literature viewed as a system:

D.1 Translation in the systemic configurations of TT1, TP1, PT1, RR1, PP1, of TT2, TP2, PT2, RR1, and PP2, and of all possible variables between TT1 to PP1 and TT2 to PP2.

D.2 Translation in PP1 and PP2 (i.e., metaliterature and literary education)

D.3 Translation within the parameters of the socio-cultural system of interaction,

with focus on the relationship of literature to philosophy, religion, history, etc.
E) A Typology of national-language translation in particular periods in their comparison with other literatures.

Idiolect (*TP2's Idiolect*) see *TP2's Poetics*

Insinuation to RR2s in Translation

The deliberate choice and introduction of expressive conventions familiar to RR2 in accordance with RR2's poetic choices, aesthetic values, and prejudices.

Interdisciplinary Relations of Translation

The interdisciplinary complexity of the study of literary translation, representing the participation of related humanistic disciplines in creating theories of literary translation and their metalanguage and taxonomy.

Interpretation (*stylistic interpretation in translation*)

The analysis of stylistic means in the translation with respect to the stylistic qualities of TT1. In TT2 it may be realized either intuitively or consciously, depending upon TP2's stylistic competence and theoretical sophistication.

Intertemporal Factor(s) in Translation see *Time in the Text of Translation*

Intertextuality

The ability of TP2 to create and/or realize intertextual relations.

Interspatial Factor(s) in Translation

The difference between TT1 and TT2 resulting from their different sociocultural backgrounds. The tension between TT1 and TT2 is expressed by the semantic opposition of domestic *versus* foreign factors. The intensity of this intra- and/or inter-cultural tension is expressed by the coefficient of historical, anthropological, and psychological differences between TT1 and TT2.

Instruction for RR2

The influence on the receiver through the use of a metacommunication system in favour of various codes. Recipe is applied as an instruction or persuading. An instruction system may be realized through literary criticism, history and theory of literature, or the use of specific genres. These components of literary science, in addition to being recipe, fulfil also a modelling cognitive activity. Literary advertisement, for example, represents a specific aspect of the recipe, directed at engaging the receiver for literary metacommunication.

Intertextual Invariant

The nucleus of meaning common to two or more texts. The intertextual invariant comes into existence on the basis of interliterary continuity (linking). The original invariant of the prototext is shifted during the creation of the metatext. As a result of this process certain qualities of the prototext and the metatext are lost while other qualities are subsequently gained (higher

semantic and content synthesis).

Invariability of Meaning in Translation

The invariant core of a text is represented by stable, basic, and constant semantic elements. Their existence can be demonstrated by semantic condensation. This core of standardized meanings makes TP2's or RR2's concretization, i.e., transformations or variants, possible. These transformations imply changes which do not modify the core of meaning but influence only the expressive form.

Invariant Semantic Core see *Semantic Condensation in Translation*

Language

1. *Language of translation*
   The arrangement of linguistic elements in TT2 with respect to the correspondence on linguistic (phonemic, morphemic, lexical, syntactic) levels between TT1 and TT2.
2. *Mediating language in translation*
   Grammatical, lexical, and stylistic sign configuration, serving TP2 as a *tertium comparationis*. It is a mediating factor upon the thematic and linguistic levels when evaluating the adequacy of the expressive configuration.
3. *Source language*
   The language from which the literary message is translated.
4. *Target language*
   The language into which the message is translated.

Level (niveau)

1. *Linguistic level (niveau) of translation*
   Its acceptability to RR2 in terms of stylistic purity and linguistic correctness.
2. *Literary level (niveau) of translation*
   The degree to which the contemporary literary system has been mastered and further developed by TP2.
3. *Socio-cultural level (niveau) of translation*
   The potential ability of TP2 to reshape the cultural codes of RR2.
4. *Stylistic level (niveau) of translation*
   The degree to which the contemporary stylistic conventions of the RR2's language have been mastered and further developed in TT2.

Linguistic Gratification

The accidental occurrence of linguistic gratification in TT2. It is understood as the translation of elements in the language of TT1 into TT2, whereby a gratification of two linguistic structures occurs in TT2, i.e., a penetration of TT1's language structure(s) into the language of TT2.

Linguistics of Translation

An arrangement of the linguistic levels (organized hierarchically and subordinate to the functional principle) in the translation, including phonemic (graphemic), morphemic, lexical, syntagmatic, and syntactic levels. It also includes research of translation from this point of view.

Linking

1. *Intertextual continuation*
   Relations among texts shaped on the principle of dialectical opposition between affirmativity and controversiality. The assumed condition of intertextual continuation (linking) is the existence of an intertextual invariant, and the result of the continuation (linking) are the shifts which are an accompanying feature of the realization of the invariant in a new text. Continuation (linking) among texts is either a continuation among single texts or a continuation between a single text and a number of texts understood as a whole.
2. *Complimentary continuity (linking)*
   Intertextual continuity (linking) with textual supplements (notes, commentaries, prefaces, epilogues, etc.) expounding the invariant qualities of the prototext.
3. *Imitative continuity (linking)*
   A continuity (linking) giving the maximum preference to the presence of an intertextual invariant in the metatext; the metatext shapes more clearly its semantic and stylistic resemblance with the prototext in the imitative continuity (linking).
4. *Reducing continuity (linking)*
   The relation between two texts which either reduces or extends single levels of the text under the condition of preserving the semantics of the intertextual invariant.
5. *Selective continuation (linking)*
   An intertextual relation, when the creation of the metatext is based on the principle of selection of certain elements.
6. *Liquidational continuity (linking)*
   A controversial relation to the prototext exhibiting the omission of the text as a whole. *Liquidational continuity* of one text with another is at the same time the expression of the interpretative standpoint and it can, consequently, serve as recipe directions.
7. *Reproductive continuation (linking)*
   A metatextual operation of the literary continuation aimed at the reproduction

of the text following the principle of "direct speech," i.e., quotation, selection of quoted elements of the text or texts (selection of poetry, anthology) following the principle of minimum deviation from the prototext.

8. *Summarizing continuation (linking)*

A metatextual operation of literary education aimed at the reproduction of the text following the principles of "direct speech," i.e., resuming, summarizing up to the most extreme logical measure of condensation of the text in a bibliographical work.

Literary Advertisement

An activity of metacommunication within the framework of the literary system represented by specific metatexts and paratexts such as prefaces, notices, announcements, publisher's brochures, advertisements in literary journals and magazines, etc. The basic textual sign of metatexts and paratexts of literary advertisements is a semantic affirmition and connected with it are also expressions of affirmation which in reality expose taboos, that is, stylistic orders, prohibitions, and conventions. *Literary Advertisement* fulfils the function of persuasion in favour of social, economic, and literary codes. The full development of this function in literary advertisement is inhibited by its aiming at TT2, which in turn hinders the application of critical elements in evaluation. Literary advertisement does not take into account the value context of another text, but creates a value for the work *ad hoc*.

Literary Communication

Communicational linking in the literary subsystem between TT1 to PP2.

Literary Education

A system of literary metacommunication, the function of which is to mediate and to supply information about either TT1, TT2, or both and to issue instructions for its/their reception. *Literary Education* is transmitted by specific texts. The genres of literary education are differentiated into mediating (summarizing, reproductive, and liquidating) advertisements — not only to present specific aspects, e.g., when a system of genres of a given literary historical period is included in the system of literary education, but also tradition, that is, the memory of the literary system. *Literary Education* from RR2's point of view represents a state and location of tradition. It is a product of the literary system and at the same time also its new point of departure.

Localization in Translation

The modification of thematic elements of TT1 into TT2 which refer to the location of the action. Its aim is to accommodate TT2 to RR2's socio-cultural

and/or literary background.

Macro-Stylistics in Translation

The level of higher semantic elements in the text (TT1 and TT2), including sentence, supersentential formations (hypersyntax) and the notion of text as a whole. The text represented by thematic facts (action, time, place, protagonists, composition, etc.).

Measure

1. *Full measure in translation and adequacy of translation* see *Equivalence*
2. *Saturated measure in translation* see *Overinterpretation in Translation*

Metacommunication

Secondary, derived communication; the function of metacommunication is development or denial of the invariant qualities of the prototext in the secondary, that is, derived text (metatext).

Meta-Creation

Secondary, derivative literary creation, the impetus for which is to be found in another literary work. It is preceded by metalinguistic (analytical) activity. *Meta-Creation* in TT2 is a synthesis of TP2's absorption in the text-generating process.

Meta-Linguistic Position of TP2

TP2's analytical operation that aims at setting up rational criteria for evaluating TT1. Its purpose is to locate the invariant core of TT1 and to evaluate the translation objectively as inter-literary communication. Thus, it acts as the chief influence on TP2's decisions in producing TT2.

Metaliterature

Secondary, derivative text arising from the relation between texts. *Metaliterature* in a non-controversial form may also function in a relatively independent way from the viewpoint of RR2 (the knowledge of a prototype need not be assumed; on the contrary, it deliberately replaces the prototext). In literary communication, *Metaliterature* in its controversial form assumes full knowledge of the prototext. Under certain conditions, *Metaliterature* may become the source of further development of literature.

Metapoem

Refers to a derivative literary activity consisting in a modification of the original text.

Metatext

The model of the prototext; the way of realization of the intertextual invariant between the two texts. The rules of this modelling are the text-formatting activity generated by the creator of metatext:

A) The principal aspects of the relation between prototext and metatext are the following: semantic, stylistic, axiological, and those associated with TP1's strategy.

B) The metatext can also be studied in its stylistic aspect according to the degree of homology between the proto- and metatext on the expressive level (*affirmative* and *controversial linking*). The stylistic aspect of the metatext is at the same time also an axiological aspect, since it embodies the evaluation of the prototext, as well as its means of expression.

C) The study of metatext also involves an examination of TP1's strategy in linking his/her metatext to TT1. TT1 may decide either to conceal or to reveal her/his intention to draw on another text. The decision has the character of a style-forming act.

D) One can also enquire about the textual scope of the contact between proto- and metatext; does it involve only individual elements or levels of the text, or does it refer to the text as a whole?

E) The next step consists of an examination of the nature of the transformations which the prototext can undergo in the metatext (initiative continuity, selective continuity, reducing continuity and complementary continuity).

1. *Affirmative metatext*
   Agreeing, non-polemic continual (linking) metatext. The *Affirmative metatext* includes all the modes of intertextual continuation (linking) (i.e., imitative, selective, reduction, and complementary transformations). The dialectic element of the *Affirmative metatext* is represented by its ability to present controversy in a changed context (quotational parody).
2. *Auto-metatext*
   The prototext of TT1 which is the work of the same author. Transition of intertextual invariant from the given text to another one within TT1 of TP1 can be represented either by the levels of the text or by the text as a whole.
3. *Controversial metatext*
   Negatively, polemically continuing (linking) metatext. The dialectical element of the *Controversial metatext* is its partial ability to issue information about TT1.
4. *Intentional metatext*
   Metatext expressing the primary intention of TT1's subject. When compared with the non-intentional metatext, it does not represent any intention to continuation (linking). The *Intentional metatext* can represent either the programme on an individual or group basis. The indicator of the origin of the intentional metatext is represented primarily by the relation of the subject to

reality, the indicator of the origin of non-intentional metatext is represented by the relation of the subject towards tradition and intertextual practices (accidental elements, allusion without quoting sources, etc.).

5. *Secondary metatext*
   Secondary, derived metatext, the "prototext" of which is not the original text, but metatext.
6. *Subject of metatext*
   Participation of the communication subject in intertextual continuity. This participation is the expression of TP1's strategy in creating TT1. The subject of the metatext can manifest itself overtly or covertly, affirmatively or controversially, according to given levels of the text. The measure of this participation manifests itself in a dialectic offsetting of affirmative and controversial principles in continuity.

Memory of TP2's Selections
A "stock" of expressive conventions accumulated by TP2 during her/his activity of translation. The memory of TP2's solution(s) is realized as TP2's expressive habits affect RR2's expectations.

Method of Translation
Depends upon TP2's individual relation with existing tradition(s) and with the prevailing factors of the literary system and the factors of aesthetic polyvalence, and comprises TP2's work in all its respects.

Microstylistics of Translation
The expressive arrangement of the lower, linguistic levels of TT2 in the course of translation, from phoneme to sentence.

Model (Stylistic) in Translation
The reproduction of stylistic features of TT1 in TT2. Basic rules concerning the stylistic disposition of expressive elements, their similarities and differences in the two languages, the degree of TP2's familiarity with them and her/his utilization of these determine her/his stylistic faithfulness.

Model of Comparison in Translation see *Mediating Language in Translation*

Modernization in Translation
Thematic and linguistic modification of TT1 as a whole. *Modernization in Translation* is formulated in accordance with the assumed tastes of RR2.

Neutralization of the Relation of Architext to Metatext
The weakening of the dependence of the metatext on the prototext, resulting from metatextual variation. As a result of successive-simultaneous metatextual operations the prototext ceases to appear as a concrete point of departure for continuity. The position of the architext can be explained as a summation of

concrete variants.

Ontology of/in Translation

1. *Extratextual ontology*
   Reality depicted by means of a text.
2. *Textual ontology*
   The entering of poetic, social, psychological, and other elements into the text through transformational processes (reflection of reality). In the text these elements are represented by thematic facts and the mastering of a given form.

Operations

1. *Linguistic operation in translation*
   The search for and the evaluation of correspondence between the elements of the language of TT1 and those of TT2.
2. *Stylistic operation in translation*
   The search for and evaluation of the adequacy and plausibility of the stylistic and expressive features of TT2 which replace the corresponding features of TT1. The "mediating" code of TP2's stylistic operation is a functional arrangement of the basic expressive features of text.

Overinterpretation in Translation

Tendentious interference by TP2. Usually, thematic and expressive elements are introduced into TT2 which do not exist in TT1. An interpretation of the "deep" structure of the text without taking into account the superficial level. Overinterpretation is characterized by an excessive prominence of the linguistic element of TT2 as well as by distortion of the content.

Poetics of Translation

1. *TP2's formulated poetics*
   A set of experiences, opinions, and criteria which have been acquired by TP2 in the course of her/his activities and formulated in a generalized form. The *TP2's formulated poetics* may be presented in various ways, such as essays, critical articles, etc. It is a part of the theoretical superstructure of the art of translation of a literary historical period, being a component of translational aesthetics. It may be regarded as part of the literary consciousness of its age.
2. *TP2's poetics*
   The poetic idiolect, a system of TP2's expressive peculiarities seen from the angle of the current literary system or of the standardized translational method. The elements of this system are individual qualities characteristic of TP2's creative attitude.

Principles of and in Translation

1. *Historicizing principle* see *Historicization of Translation*

2. *Modernizing principle* see *Modernization of Translation*

Process of Translation

A literary communicative activity where the recoding from TT1 into TT2 takes place within the literary system. The *Process of Translation* is realized in phases as a process of decoding and encoding of the message by a process of "mediation." In literary translation it is the stylistic code that serves as the main factor of mediation. This results in the recoding of the message in TT2 and in its transport to RR2.

Prototext

A text, an object of intertextual continuity. Every text shows as a rule the ability of intertextual continuity. Realization of this possibility is a matter of the dynamics of the developmental process.

Quasi-metatext

Following the pretense that the text of one's own making is someone else's translation that then is taken for the "original" work (i.e., the method of pseudonym). The *Quasi-metatext* as a text is a result of the communication strategy of the TP1 aimed at the exploitation of RR1's expectations of the metatext.

Recoding

The transfer of a text from one semiotic system into another. If the transfer is interlingual, the recoding is termed translation. The notion of recoding is hierarchically higher than that of translation.

1. *Deep recoding*

A translation upon the deep level of the text that harmonizes with both the deep and the surface structure of TT1. It is also a translation displaying deviations in the surface structure provided the deep structure is transferred in an adequate way into TT2.

2. *Surface recoding*

A translation carried out upon the surface level of TT1 without taking into account the depth structure of TT1 (subinterpretation).

Relative Modernization of and in Translation

Topical, thematic, and linguistic modifications of TT1 directed at its individual components and not at the text as a whole. These modifications are motivated by semantic and stylistic directives formulated from the RR2's point of view. They are realized by TP2.

Repeatability of Translation

The systemic (historical, readership and literary market, ideological, etc.) viability for the retranslation(s) of a text.

Selection of Text for Translation see *TP2's Programme.*

Semantic Condensation in Translation

A gradual formalization of semantic segments in TT2 which makes it possible to arrive at the basic invariant of the text.

Semantic Invariant of TT1 and TT2

The semantic identity of elements in TT1 and TT2.

Semantic and Stylistic Instructions in TT1

Structural features of TT1 resulting from the conventional and unique arrangement of literary communicative syntagmatics (literary *parole* [utterance]) that are obligatory for TP2's creation.

Semiotics of Translation

The semiotic nature of the translation process. Translation is, in relation to TP2's literary activity, a derivative, secondary activity. It is a metacommunicative act in relation to RR2. The semiotic aspect in translation is concerned with the differences encountered within the process of translation which are a consequence of a different temporal and spatial realization of TT2.

Shift

1. *Constitutive shift in translation*

   An inevitable shift that takes place in translation as a consequence of differences between the two languages, the two poetics, and the two styles of TT1 and TT2.

2. *Generic shift*

   A type of thematic shift implying a change in constitutive features of the text as a literary genre. The generic shift usually takes place on the level of the text's macrostylistics and is accompanied by microstylistic shifts in the translation. The generic shift is characterized by various types of translational versions.

3. *Individual shift*

   A system of individual deviations motivated by TP2's expressive propensities and her/his subjective idiolect.

4. *Negative shift*

   An incorrect solution of information caused by a misunderstanding of the translation. It may be motivated by unfamiliarity with the language or by a superficial interpretation of the TT1's structure. The negative shift may be characterized in TT2 as a "mistranslation" (subinterpretation) of the TT1 (a neglect of the deep structure of the topic).

5. *Thematic shift*
   A difference between the thematic facts of TT1 and TT2 which appears as a consequence of using different denotations. Favouring connotation to the detriment of denotation in the translation.

Sociology of Translation
Exploration of the genesis and functioning of translation within the system of communicative interaction. This branch of sociology is interested in translation as a manifestation of social communication. It explores translation as a fact of social and cultural consciousness within the scope and environments of institutions (publishing policy, cultural interrelations, etc.), individuals, and practices.

Structural Typology of Translation
The classification of translation in terms of the stratification of text levels upon which the translation has been realized. A literary translation is not only realized upon a single text level but encroaches upon other levels as well. This means the exploration of translation according to the linguistic levels realized in the translation and as a heuristic phase in the investigation of translation.

Style
A unique and standardized dynamic configuration of expressive features in the text, represented by thematic and linguistic means. This configuration of expressive features depends on TP2's communicative attitude. The paradigmatic aspect of style is an expressive configuration while the syntagmatic aspect is represented by a specific arrangement of style in the text.

1. *Individual style*
   An expressive arrangement of the text motivated by the expressive propensities of the originator of the literary communication (translation).
2. *Style of a literary historical period*
   An expressive arrangement of the text in accordance with the contemporary factors of the literary system such as stylistic conventions, expectations, and habits of RR2. With respect to the literary canon each text exerts an influence upon the literary conventions; it may change the literary canon and thus the expressive stylistic standard of that period.
3. *Style in translation*
   A relation of the stylistic arrangement of elements in TT1 to their stylistic counterpart in TT2 and their arrangement in TT1 without regard to linguistic and thematic correspondences.

Stylistics (see also *Expressive Mechanisms in Translation*)

1. *Stylistic affiliation of a word*
   The expressive affiliation of a lexical unit into a stylistic layer according to its stylistic nature.
2. *Stylistic borrowing (calque) in translation*
   Borrowing of ready-made expressive schemes from TT1 into TT2 where they are, as a rule, absent. This borrowing may occur either on the macro- or the microstylistic level.

SubInterpretation in Translation
A partially realized measure of assembling TT2, provided no stylistic recoding is performed upon all the required levels of TT1. An interpretation of the text surface structure without taking into account its deep structure.

Substitution of Thematic Elements in Translation
A replacement of idiomatic and/or untranslatable elements of TT1 with elements that are available to TP2.

Synchronic Viewpoint in Translation
The considering of the translation within the framework of the literary system in which it was produced.

Systemic Inclusion of Translation
Refers to the theoretical and methodological perspective of the history and development of literature. It means the realization of the possible range of relationships of TT1 to PP2. *Systemic Inclusion of Translation* can be also demonstrated by the intersection of the internal developments of translation — the communicative interaction of TT1 with TT2 with the sum of configurations involving TP1 to PP2 — with historical polyvalent aesthetics in a research model for a history of translation.

Tendentious Transcription
A metatextual operation of literary education realized on the principle of reproductive relation to the prototext. Tendentious transcription is a maximally similar model to the protopattern, which can have various degrees, such as the document of the prototext, its transcription, and the adaptation of the prototext.

Time in the Text of Translation
A communicative temporal dimension in translation resulting from the fact that there is a temporal gap between the creation of TT1 and that of TT2. The temporal aspect is projected into TT2 on two basic levels: 1) on the level of the material substrate (grammatical tense) and 2) on the level of semiotic functions of the text (time as a cultural phenomenon). TP2 is concerned especially with the latter temporal dimension which represents its deep

structure dimension in the text. In translation, this dimension is manifested through approximating the original time (historicization) or through its withdrawing (modernization), which depends on TP2's communicative attitude.

Topic and Composition of Translation

A higher level of the text and its arrangement in TT2.

Theme in Translation

The realization of cultural codes in TT2. Thematic text elements and composition usually pass from TT1 into TT2 without considerable changes. However, if such shifts occur, they are determined by socio-physical differences between the literary systems of TT1 and TT2, as well as by TP2's effort to saturate interests of taste (thematic adaptation, localization, and actualization).

Tradition

The subsystem of *Tradition* includes A) *Affirmation* (a mechanism of abstract intertextual relations where these are realized by means of selection and arrangement in a given period) and B) *Contrariness* (mechanisms such as the restoring of lost or missing texts, the discovery of a new text, the delayed or precocious developmental realization of a text, the destruction of a text, the discarding of text, etc., occurs).

A) *Affirmation*

1. *Calquing of texts*
   Intertextual continuity (linking) with maximum overlapping of the invariant of prototext and metatext. The tendentious transcription of texts is of this kind, i.e., maximum similarity of the models with slight shifting in the metatext (the change of technique, material, etc.). Calquing occurs, for example, when the architectonic reconstruction of cities and destroyed monuments is discussed, thus bringing together the spatial and plastic qualities and components of a modern structure with the original character of architectonic composition, including the copying of style. Calquing is partially involved when new structures are incorporated into a historical whole. The *Calquing of texts* can either occur only once with closed developmental tendency, or, it can provoke a whole series in continuity (linking).
2. *Conformity in continuity (linking)*
   The way of accordant, i.e., non-polemic continuity (linking), in which the intertextual invariant is not disturbed.
3. *Covert continuity*
   The strategy of the translator in creating the metatext without explicit

reference to the prototext. The deliberate concealment of relations with the prototext has its stylistic aspect in the increased idio- and/or socio-variability of the text.

4. *Destruction of text*
   The change of the original functions of the structural elements of the prototext within the metatext; this change can take place through the deformation of some of the original elements of the text or the whole body of the text. The formation of the oppositions of meaning and expression between prototext and metatext can be realized by preserving the original elements though in a different context, and their destruction can be subsequently effected.
5. *Discarding of text*
   The blocking of intertextual continuity in view of a certain type of text. This blocking takes place as a rule in creating a new developmental structure, and gradually assumes a normative character.
6. *Discovery of new text*
   The incorporation of a text taken over from one in another system into systemic order (relations between literatures, between high art and low art) under the assumption that the TT2 fulfils an innovative role from the point of view of the development of art.
7. *Innovation of declined or surpassed structure*
   The emphasizing and including of texts into a newly created aesthetic structure; the texts or the elements of texts previously surmounted or relegated to the periphery are innovated from the point of view of the ascending structure; and such texts should contain stimuli for further development.
8. *Introduction of texts without a development perspective*
   Introduction of texts of surpassed aesthetic structure at the expense of the creative or stabilized canon, which from the developmental standpoint represents a newer quality.
9. *Montage*
   The realization of a number of metatextual elements within one metatext. The original elements gain semantic and stylistic homogeneity in the new structure. Different periods approach the principle of montage and deal with its technique in comparatively different ways. Certain schools either "prefer" this technique or "suppress" it. Classicism: more difficult conditions for montage, avoiding any confrontation of foreign elements or absolutization of partial moments, settlement, minimum of phonic contrasts and contrasts of meaning; Romanticism: preference for montage in the ontology of time and space; Realism: limitation of the possibilities for non-interrupted existence of

different elements, positivistic principles on similarity and continuity, on contextuality and the constancy of separate orders of reality; Symbolism: orientation towards inner, concealed meanings, emphasis on the search for polysemy of denomination, non-conventional combinations.

10. *Non-conformity in continuity*
Ways of continuity utilizing a controversial type of metatextual operations (discarding of a text, destruction of a text, etc.).

11. *Precocious developmental realization of text*
The introduction of a text which does not correspond to dominant aesthetic systems of norms and conventions. The precocious developmental realization of a text occurs when there is a construction of reception presuppositions for the receiver. There may occur an agreement between the delayed introduction of a text, when the delayed text contains stimuli for changes from the developmental structure to a structure of higher quality.

B) *Contrariness*

1. *Reconstruction of texts*
Intertextual continuity developing the intertextual invariant in terms of stylistically related structural methods or sometimes, on the contrary, on the basis of conflicting methods.

2. *Restoring of lost or missing text*
The modelling of the developmental process of art through the substitution of lost or missing texts. Such a substitution has, as a rule, objective presuppositions, depending on the literary system of a given period. If the substitution of texts in the process of development relates to texts which have not been preserved, then we speak of true substitution: a given metatext becomes a model of non-existing texts. False substitution involves texts when the forged texts are presented as originals. They become the quasi-metatext of non-existing prototexts.

3. *Syntagmatic aspect of tradition*
The arrangement and application of intertextual relations in a literary system against the background of the repertory of intertextual relations. The configuration of intertextual relations at a given period of development has a normative character. Every text by its existence falls into this system in a certain way (affirmatively, controversially, or dialectically) and, in turn, any text becomes an individual, unique, and unrepeatable projection of this system.

4. *Translation of scheme and its reshaping*
The transformational process preserving the basic invariant of the thematic or composition levels of text. Such a scheme can be enriched or impoverished

by transition from one developmental context to another.

Transformation in Translation

A modification of language, theme, and style in TT2 through a violation of the equivalence principle.

Translatability

The possibility of a structural and literary or a functional and semantic, as well as expressive, replacement of the linguistic elements of TT1 with those in TT2. The functional replacement is achieved in TT2 by means of expressive shifts.

Translation

The recoding of a text during which its stylistic model is constructed. Translation is a stylistic (thematic and linguistic) model of TT1, and it is in this sense that the translational activity is an experimental creation.

1. *Authorized translation*
   The translation of an original work into another language by TP1. Owing to its modelling relation to TT1, *auto-translation* cannot be regarded as a variant of TT1, but as a true translation. This follows from a change of the axiological as well as the stylistic and linguistic fields into which TT1 enters. A further systemic factor of *Authorized translation* is the legal process, e.g., copyright.
2. *Compilatory translation*
   TT2 realized upon the basis of several translations.
3. *Concealed translation*
   Transformations of the appropriate segments of TT1 while certain elements remain untranslated. In such a case the full realization of the translation does not take place. On the contrary, its incomplete as well as fragmentary nature is utilized functionally in order to activize the appropriate literary structure.
4. *Consecutive translation*
   Oral translation performed not simultaneously, but after each sentence or paragraph.
5. *Direct (primary) translation*
   A translation realized upon the direct manipulation of TT1 by TP2.
6. *Fictitious translation*
   An author may publish his original work as a fictitious translation in order to attract readers and to realize her/his own literary programme and thus it is subjectively motivated. In text theory, fictitious translation may be defined as quasi-metatext, i.e., a text that is to be accepted as a metatext.

7. *Intersemiotic translation*
   A translation realized between two semiotic systems. This involves intersemiotic transformation, e.g., from the language of literature into that of film, or from the language of fine arts into that of music, etc.
8. *Intralingual translation*
   Transformations of the text or its elements within the framework of one linguistic system. It takes place upon the level of semantic synonymity (e.g., explanations in the text, notes, etc.).
9. *Intraliterary translation*
   A translation realized within the same literature, usually from an older phase of literature into a new one. *Intraliterary translation* is a replacement of the linguistic, stylistic, and semiotic levels of TT1. From the point of view of the text-generating operations, there is distinction to be made between a tendentious transcription and a translation. The pragmatic motivation of *Intraliterary translation* is to be sought in the communicative needs of literary texts as well as in the relationship of contemporary literature to the heritage of preceding literary periods.
10. *Literal translation*
    A translation of linguistic meanings in TT1 provided that the possible stylistic equivalents are individuated. *Literal translation* is a result of preparatory metalinguistic (philological) activity and serves as a basis for TP2's creative activity.
11. *Machine translation*
    A translation made electronically with the use of artificial intelligence. A programmed isomorphism of the lexical elements in the linguistic systems of TT1 and TT2.
12. *Phonemic translation*
    A translation realized dominantly on the phonemic level of the text.
13. *Polemical translation*
    Intentional translation in which TP2's operations are directed against another translator's operations that are representative of a different or antagonistic conception (translation); TP2's operations are intended to unmask certain expressive or other topical tendencies in another translator's conception (or in that of TP1's). The polemical translation is an affirmative-controversial metatext.
14. *Pseudotranslation* see *Fictitious translation*
15. *Secondary translation*
    Translational communication through the adoption of other translations. The

communicative channel of *Secondary translation* as a rule leads through literatures that are linguistically close.

16. *Sequential translation*
A translation realized dominantly upon the sentence level, thus not achieving translational coherence. It may result in *Substandard translation.*

17. *Simultaneous translation*
Oral translation carried out simultaneously in time.

18. *Straightforward translation*
A transparent translation in which elements of the linguistic and thematic levels are replaced in a linear way, without taking into account their expressive values.

19. *Substandard translation*
A translation characterized by a disregard for literary recoding from TT1 into TT2. On the textual level, *Substandard translation* is manifested by subinterpretation, i.e., by the misunderstanding of ideological and aesthetic features of TT1, by a negative shift of expressive features from TT1 into TT2, or by an expressive levelling of TT2. From RR2's point of view, *Substandard translation* may cause a block of communicative channels, a depreciation and/or disqualification of TT1 and/or TP1.

20. *Synchronic translation*
A contemporary translation of a contemporary text.

21. *Textual translation*
A full translation in which TT1 as a whole is subordinated to the translational process.

22. *Verbal translation*
A translation realized dominantly upon the lexical level of the text.

Translationality
A communicative relationship in the literary system between TP1 and RR2 who may or may not be aware that the literary communicate has been translated from TT1. *Translationality* is a semiotic characteristic between TT1 and TT2 through to PP2.

TP2 (The Producer of the Translated Text)
The communicant in the literary system who acts out the complex role of an interpreter of the information embedded in TT1. She/he is TT1's decoder, encoder as well its expedient into TT2.

1. *TP2's decision* see *TP2's Process of Decision*

2. *TP2's expressive typology*
A classification of TP2's types in terms of their relations to complex stylistic

values of TT1.

3. *TP2's process of decision*
   A possibility of choice, preference, or rejection of expressive features during the act of creating the translational communicative upon the background of an expressive repertory realized by the translator. The possibility of choice of the expressive features is determined by TP2's expressive feeling and by the communicative situation in the literary system.
4. *TP2's programme*
   TP2's selection of TT1. Usually, the selection corresponds to prevailing literary, cultural, and social standards or it coincides with the ideological and aesthetic tendencies of the literary system of TP2. The *TP2's programme* may either be ahead of the generally accepted canon or behind it. This is a result of TP2's individual taste. The *TP2's programme* is generally a result of factors active in the literary system, i.e., TT1 to PP2.
5. *TP2's subject*
   A communication participant mediating TT1 to linguistically unprepared RR2s. The *TP2's subject* is projected into TT2 as a textual subject. It is realized as TP2's idiolect in the respective configuration of expressive shifts. The latter represents the TP2's poetics and is a correlate of the lyrical subject of TP1.
6. *TP2's system of deviations*
   A system of expressive shifts linked with TP2's expressive feeling. This may be also defined as TP2's poetics.

Translation Theory
A discipline engaged in the systematic study of translation. Its task consists of modelling the translational process and text and it may include implicit or explicit methodology.

Typology of Expressive Changes in Translation
A classification of expressive shifts according to the levels of micro- and macrostylistics of the translation. The classification is based on the stylistic unity of the elements of a work of art.

Types of Translation
The classification of translations according to their realization of type and function (e.g., scientific, literary, religious, legal, etc.).

Untranslatability
A situation in which the linguistic elements of TT1 cannot be replaced or encoded adequately in structural, linear, functional, or semantic terms as a consequence of a lack of denotation and connotation in the language of TT2.

Value of Translation

1. *Actual value of translation* see *Axiology of Translation*
2. *Evolutionary value of translation*
   The diachronic parameters of translation.
3. *Expressive value of translation*
   The sum of expressive qualities of TT2. The *Expressive value of translation* may be realized, with respect to TT1, on the basis of a systematic arrangement of expressive qualities in the expressive configuration and upon their realization in TT2. The expressive value of a text determines the style of translation as an organized set of invariant and variant elements.

CHAPTER SEVEN
The Study of Literature and the Electronic Age

In the last Chapter of this book, my objective is to connect reference frames of systems theory, literary theory, the literary system, and the information sciences for the purpose of generating discussion about a macrotheory. And, this is again, by several factors including the interdisciplinarity of my question, a comparative situation. My point of departure is the following question: How do recent developments in the information sciences impact on the study of literature? The question can be approached from at least two main perspectives: one that focuses on a theoretical position(s) and one that focuses on operational and functional aspects. I would like to keep the two perspectives distinct from each other while at the same time discuss aspects of overlap between the two. The results should advance our understanding toward a macrotheory of literature, technology, and the information sciences which also takes into account recent developments occurring in the electronic and computer fields which in turn affect the study of literature from both a theoretical (epistemological) and an operational/functional point of view.

The study of literature is — more so than the natural sciences or medical science — a rigid field, resisting paradigm shift, observational, operational / functional, and scientific paradigms of research. For example, it is still possible to find articles — as I discussed previously with reference to theory approximation — by internationally recognized scholars who venture to interpret a particular text or begin to outline a theoretical approach without any introductory mention of similar work done by others or work done elsewhere. This could not happen, by and large, in the natural (basic) or medical sciences and for a good reason. In view of the electronic and information revolution and its increased speed it is crucial that the study of literature reevaluate and renovate itself, as I argue throughout in my book. While I am not, by any means, proposing that this ought to happen by one single approach, I do suggest that the intersection of systems theories and advances in the information sciences may offer avenues to affect the study of literature in a meaningful manner. Systems approaches to literature are theoretical frameworks and methodologies which implicitly allow for the absorbtion and for the expansion of the information sciences perspective. On the level of operationalism and functionalism, the empirical approach in particular has generated studies where the application of

information science tools occurred. This can be seen, for example, in my bibliography of the Systemic and Empirical approach: the bibliography covers, in addition to studies exclusively in Systemic and Empirical approach, neighbouring disciplines such as cognitive science and psychology, and reading and readership research, where the use of statistical methods, data bases, etc., relying on various methods involving computers take a large proportion (1995c, 1997b).

Especially since the publication of such works as Pierre Lévy's *La Machine univers. Création, cognition et culture informatique* (1987) and *Les Technologies de l'intelligence. L'Avenir de la pensée à l'ère informatique* (1990), Jean-Pierre Balpé's *Hyperdocuments, hypertextes, hypermédia* (1990), George P. Landow's *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (1992), Norbert Bolz's *Am Ende der Gutenberg Galaxis. Die neuen Kommunikationsverhältnisse* (1993), Paul Delany and George P. Landow's (collected volume) *Hypermedia and Literary Studies* (1994), or Derrick de Kerckhove's *The Skin of Culture: Investigating the New Electronic Reality* (1995), the problematization of information technology and its relationship with literary theory, and culture in general, has undergone significant advances. This has become, for instance, obvious in pedagogy, where the use of hypertext as a tool has much to offer (see Miall 1993). The implication is that with hypertext the traditional way of teaching by means of lectures is subverted because of the range of textual and visual possibilities that hypertext can handle. This is, in a sense another version of the systemic approach because of the range of the possibilities to explicate a literary text by moving to geography, biology, medicine, painting, etc.: in essence whatever the particular text allows for in its content and in its wider parameters of genesis and production. This new perspective of literature and pedagogy is systemic because it is presented in an observing and rational, syste(mat)ic and organized manner, and at the same time it allows for a wide spectrum of the text's exploration. In addition, strictly textual and narratological features, for example, in hypertext, can also be explicated and explored. And I should like to mention here that the interdependence between information science and pedagogy and literature also refers us to one of the main categories of The Systemic and Empirical Approach to Literature and Culture, namely to that of the area of post-production processing (see, for example, Schmidt 1980, 274-315).

The operational and functional aspect of the impact of the information sciences have implications beyond the simple observation that pedagogy for example, may benefit from the use of hypertext. Before I proceed with my argument toward a macrotheory for a the study of literature composed on the background of a *consensus ex machina* and literary theory, some mention should

be made about the present state of the information highway. In an operational sense, technology, in general, is at a stage of constant and rapid innovation and expansion. However, all is not a strictly positive development. At a recent conference on the present status of the information highway in New York, focusing on questions of technology, business, and industry, many leading figures of the information industry warned that the real effect of the electronic revolution will occur 10 to 15 years from now (McNish). This time frame clearly refers much of the present enthusiasm to a more cautionary and relaxed attitude. Another cautionary opinion, focusing here on the question of technological application in a macro context, is with regards to the "electronic text," which

> is distinguished by the attempted take-over of the whole process of the production of signs, their storage, duplication, distribution and the users' interaction with the allocation of signs on offer by symbolic representation. The basis has been provided by information technology which is now able to break down those particles which were formerly the smallest of the semiotic process: the discrete characters, sounds and images can be converted into symbols, their computation and the processing of these computing operations done by machines and programmes. Microelectronics, digitalization, semiconductor technology and communication networks, which organize the transport of information at the speed of light — these have become the determinatives of a technoculture which, on a new qualitative level, are picking away at the traditional fabric of communication architecture and its internal relations. (Zielinski 132)

Michael Conrad argues further, suggesting that computer science, in its whole range from word-processing to artificial intelligence and especially in the area of problem solving is not as convincing as some of us believe. Conrad suggests in his conclusion that

> At this point in time there is a real danger that our society will be driven in the counterproductive direction by convinced administrators and a committed computer science work force, neither of which is properly educated to analyze the complexity of problems being addressed and the capabilities of the machines used to address them. This social formation is aware of the problems that are emerging, but appears to believe that these can be overcome by technical solutions, to be found in software engineering, artificial intelligence technique, and advanced architectures. (7)

Both Zielinski's and Conrad's opinions are valid cautionary notes in the context that information science and computer technology are, while also conceptual and theory-impacting, in the first instance tools. Hence my original suggestion that aspects of the information sciences may aid us foremost on the operational and

functional side of literary studies. At the same time, this is not to underestimate the impact and importance of computers and the information sciences in their epistemological implications.

The information highway, as the daily media suggests, affects — in industrial societies of the Western world — virtually all areas of human interaction, in other words, communication. Here are some telling examples: Business: "About 55 per cent of the largest companies in North America now have some version of electronic mail"; Interpersonal relationships: "People can become active citizens again and rediscover relationships with other outside of work and family by joining on-line systems"; Education: "Some adults worry about children who wander on the information highway. For instance, last September a Massachusetts grandmother who runs America's Online's programs for children noticed that an eight-year-old girl ... blundered into a conference ... for transvestites"; and simply Life: "Last month, a U.S. computer specialist suffering a heart attack at his desk tapped out an E-mail SOS that saved his life" (all data in Kesterton).

Beyond this every-day impact of the computer and information technologies, their influence becomes particularly important when the areas of communication studies and media studies are considered. Schmidt, for example, proposes from a Systemic and Empirical point of view that the study of literature is in need of revival and that this revival can be done most effectively by a focus on the notion that literature should be studied in the context of media (e.g., 1988, 1990, 1991a). This prescribes that while attention may still rest primarily on literature, other forms of artistic expression which are in connection with literature (e.g., adaptations of novels to film, theatre, the visual arts, and radio, etc.) and their distribution and consumption be also studied (a recent Canadian example of studies about literature and radio is Greg Marc Nielsen's *Le Canada de Radio-Canada*). Naturally, as distribution and consumption and their mechanisms strongly — if in some senses not even entirely — involve the mechanics of techno-culture including aspects of the information sciences, these then become prime foci in the study of literature. But in general, there is evidence that besides written (printed) and oral cultures (products of "tecto-culture") there seems to develop a parallel culture that is very active, productive, and innovative but that is known to a limited and not as of yet fully recognized group of individuals who work artistically on the World Wide Web. In other words, this parallel culture of "techno-culture" is produced mainly via electronic means.

Obviously, the advances of techno-culture impact cultural participation *per se* and thus the study of cultural participation in the context of cultural studies, including literature, should be a concern of literary scholars (see, for example,

Lévy; Nielsen). In the case of literature, while textual studies — including the whole range of New Critical approaches, lexicographical-empirical analyses, cognitive psychological studies of reading, and hermeneutics, etc. — still represent advances in knowledge and new discoveries, the study of literature should be performed in the systemic mode, not the least because of the systemic postulate of system self-referentiality and its *a priori* recognition of a techno-cultural and computer technological perspective. This implicitly suggests that in addition to a systemic framework and methodology, more cooperation and interaction is necessary between technocratic and theoretical knowledge. It is often the case that while the technocrat lacks theoretical sophistication, the theorist lacks the technological knowledge. In many instances these two areas of knowledge cannot be combined in one person. For this reason, as I argued previously, here again more team-work and interdisciplinarity is necessary in the study of literature, something which is often resisted among scholars of literature in particular but among scholars of the humanities in general.

In a *consensus ex machina* — a metaphor for the proposed macrotheory — one component would be the necessity of the cooperation, team-work, and inter-disciplinarity of the experts of the technocracy with those of the humanities. Another crucial component would be the theoretical proposition that the use of systems theory in the study of literature — and hence in a theory of *consensus ex machina* — suggests a paradigm shift. It should be mentioned here that a third component would be the application of the theory, thus returning to the first component and responding to the demands of operationalism and functionalism in the study of literature. This process would confirm, for instance, Zielinski's conclusion that, for better or worse, cultural participation "has become an operational relation" (137). Pierre Laurette suggests that the process of transformation occurring by the impact of the information highway should be considered from a

> global epistemological perspective where enduring philosophy comprises a referential framework where, in turn, the horizon of departure includes a relation and contact between theories, disciplines, and objects/subjects of research. ... In a local perspective this should take the shape of pragmatic analyses and a differentiated knowledge, methodologies, and technologies from the information and cognitive sciences in a critical as well as practical (pragmatic) epistemology. This approach should allow for a meaningful evaluation of the impact and importance of new developments in the information sciences on both society in general and on the humanities in particular. (136)

This blueprint for an epistemological schema may be extended by Peter M.

Spangenberg's proposal that "systems theories and Radical Constructivism emanate from the point of view that cognitive and communication-discoursive realities and properties are the result of and are based on self-constructed autopoietic systems" (70). The suggestion is that if the world can be explicated through systems, this will be done by systems which resolve cognitive and communicative questions and problems in a differentiation between self-referential and outside-referential frames and so through the postulate of "observationality" (Spangenberg 70; Schmidt 1991a). The third epistemological argument for system thinking is forwarded by Schmidt, who suggests that "cognitive systems influence communication as a social system — if not causally — in that, for instance, they create media products based on their history of socialization and by employment of collective knowledge with view on social systems and in expectation of operational conditions which are in existence there" (1993c, 251). In sum, the proposition that a macrotheory, a *consensus ex machina*, whose objective is prescribed to study the impact of the electronic revolution and technoculture on culture in general, may be best placed both epistemologically and operationally/functionally within tenets and parameters available and already explored in systems theories. This suggestion is particularly applicable in and for the study of literature. Following this argumentation, next, I will discuss some further aspects of the impact of the electronic revolution on the study of literature. However, in a further expansion of my proposed framework, here the context out of which my discussion emerges is the notion of communication and system in a socio-semiotic context. My primary interest lies in thinking about how a tool we call "the information highway" impacts on and changes our communicative interactions and ultimately, how this impact and the resulting changes reorient the study of literature. My theoretical points of departure are notions found, in addition to the Systemic and Empirical approach, in socio-semiotics, and Niklas Luhmann's social interaction and systemic approach. The designation "socio-semiotics" draws attention to an aspect of Semiotics that prescribes that we investigate "the structure of all possible sign systems, and the role these play in the way we create and perceive patterns (or 'meanings') in sociocultural behaviour" (Crystal 399). In the context of my objective, while "communication" as a form of human interaction may be defined in a semiotic sign systemic context, here it will be modified in the context of Niklas Luhmann's works (*in toto*, 1970-97) and the cognitive-science oriented notion of Constructivism. In the proposed (theory) approximation of Luhmann's systemic model and (Radical) Constructivism with the concept of socio-semiotics, a further factor emerges. Again this factor is the notion of operationalism and

functionalism.

The notion of function is, of course, conceptualized in semiotics. From a semiotic point of view, in the social sciences and psychology, for example, functionalism means "structures, which fulfil the objective to maintain a system" (Nöth 154). This semiotic definition converges with the notion of system and operationalism of the Luhmann- and Constructivism-influenced framework of the Systemic and Empirical approach. The notion of communicative function with reference to language is again very similar to Luhmann's systemic concept of social interaction. Winfried Nöth defines communication as one of the primary functions of semiotic systems, in which the system is "utilized as a medium of communication, in other words, as an instrument of social interaction" (157). However, the difference in the understanding of the role of system between the semiotic and the systemic or Constructivist notion is that the literary system — a system within larger system of social interaction and communication — is both in existence *a priori* and it is (open or semi-permeably) self-referentially motivated. With reference to literature and the study of literature, the researcher's task is to observe and to describe how the system operates. In other words, the observation of the how is the operational and functional task of the observer. This how of the observation and description has, however, several basic operational components. In other words, operationalism refers the observer to proceed in a certain manner which is predetermined by systemic factors. Among others, this procedure involves the observation and description of a second order observation (Maturana). Second order observation simply means to take into account the observation of the observer.

In its most basic level, this second order observation involves description, such as the objective of my discussion here, namely the systemic impact of the new tools of communication, collectively termed "the electronic highway" or the "electronic revolution," or "electronic technology." In other words, how does it occur and what is the impact of tool-generation and the use of tools of the information highway in the understanding and the study of the literary system. I propose that from an operationalist point of view, the process and implementation of information technology suggest that the tools of the information highway, in other words, information technology itself, impact not only the primary activity, that of social interaction, i.e., communication in all of its semiotic and other aspects including literature, but also the activity of the study of literature. Or, to use Pierre Lévy's words, the information technology and the information highway will become "the norm, a new system of writing and a metamorphosis of reading" (1990, 42). It is evident that society in the in-

dustrialized Western world is much preoccupied with information technology and the process and impact of the information highway and their collective potential (and industrially and technologically less advanced societies are rapidly following suit). To illustrate the local situation in English-speaking Canada, one has to open only, for instance, Canada's national newspaper, the *Globe and Mail*, to find editorials, dedicated sections, and ubiquitous references to this issue daily. The references range from the straight technical to the more socio-semiotic. For example, at the time when the interest in electronic communication first really reached the general public, in the 13 May 1994 issue of the *Globe and Mail*, a full 22 page advertisement under the title "Superhighway to Information Heaven" with key articles appeared, covering subjects from Cable, Education, Glossary, and Internet to Technology, Telecommuting, Telemedicine, and Telephone. By now, the *Globe and Mail* has devoted pages to electronic communication and the art on the world wide web with articles about on-line magazines and youth culture (see, for example, "The Home Page" [1 November 1997]: C12). Not all voices are positive and enthusiastic, however. In the 31 May 1994 issue of the *Globe and Mail*, in the article "Books a Dying Art? Don't Believe It," Pulitzer Prize winner E. Annie Proulx discusses the impact of the electronic media and argues that "In a curious way the computer emphasizes the unique virtues of the book. ... Nobody is going to sit down and read a novel on a twitchy little screen." Proulx also writes that the "electronic highway is for bulletin boards on esoteric subjects, reference works, lists and news — timely, utilitarian information, efficiently pulled through the wires." While the author of the article may be right in her perception that the electronic highway is indeed a "tool" of communication facilitating the process of information and in her prediction that the screen is not going to replace the readers' preference for the tactility of a book, she also misses the view of a larger picture. Proulx, along with book historian Geoffrey Nunberg, is one of the few who believe that the electronic revolution and the web and internet are not going to replace reading as a cultural standard activity, while Sven Birkerts, for instance, in his book, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (1994) describes the situation of reading culture as already lost. And with regard to the information highway as easy access to data for research, in literary studies there are dissenting voices who suggest that the hasty, improper, and uninformed usage of the world wide web result in poor research papers by students (see Knowlton).

The larger picture is that while the electronic revolution is primarily a creation of tools for communication, it at the same time impacts the process of communication in its foundations. In Niklas Luhmann's systems theory and

theory of communication, there is a differentiation between medium and form whereby medium is defined by such examples as light, air, or noise, and on a higher level by money, power, and freedom, while form is defined by such concepts as language, organization, or institutions (Bolz 44-45). Analogously, then, the information highway is another type of medium (see also Nunberg). It appears, however, that Luhmann's theory stops here: it negates dialogue with the technology of the new media (Bolz 50) and arrives, essentially, at the same conclusion as Proulx and reflects on the existence of society built on George Steiner's "sacred texts." With a divergent opinion, Bolz argues that Gutenberg's invention results in the book becaming both medium and form (192). But he proceeds with the argument that typography (in essence, the technology of the printed word) represents the *raison d'être* of the Gutenberg galaxy and its subject is the passive, non-responsive reader (194). Against this static state Bolz argues, with László Moholy-Nagy and Marshall McLuhan, for example, that creativity, information, and communication in its latest shape, hypertext, become radically temporal and provisory (198-99). This creates, in his opinion, a release from the typographical prison, from the prison of the "hard copy" (200). Bolz forcefully suggests that typographical reading has given way to screen reading, at least so with children in schools today. This understanding converges with, for example, Pierre Lévy's, who argues that "reading, by transcending oral culture, inscribes the new age of humanity into a new cycle of social memory. Similarly, the Information Sciences recode the previous cultural content into a new mode of communication" (1987, 41). Lévy also recognizes, albeit in a more conceptual way, that audience and readership is impacted by new forms of communication and information retrieval.

While I agree that this is the case in many countries in their urban schools, this may not be the case altogether even in technologically most advanced countries. It is another matter that there is good reason to hypothesize that the screen reading mode is an inevitable future reality, including the various ways of communication on and with the computer screen. I do agree with Lévy that the prominence of screen reading and screen communication does indeed result in a different construction and process of communication in that the concept of reality is substituted by function and that classification and causality is substituted by configuration, and that thinking in the reflective mode is under the constraints of the necessity of immediate response (202). The most immediate and important impact the electronic revolution will have on literary studies is the cumulative result from the electronic revolution's equally cumulative effect on social interaction, immediately and also secondarily connected. For example,

while the above discussed impact on the reading of books may not happen in the way George Steiner or E. Anne Proulx suggest, the information highway will have and already has had, presumably, an effect on audience and readership. Not necessarily on the first level of the actual reading of a book, however. Rather, this impact is cumulative in factors of secondary or tertiary activity, such as the reasons for reading a book and the how of dealing with the book after its reading. For example, it would give us empirical evidence and further food for thought if we knew what the frequency of the reading of a particular novel may be after the viewing of a film or video.

George P. Landow discusses a range of areas where the electronic technology, that is, the information highway including hypertext, impacts the process and the outcome of the study and the pedagogy of literature. Most importantly, Landow's explanations of the nature and effect of the electronic technology and hypertext touch on both the situation of social interaction, in general, and on the shape and form of the literary system he calls the "nonlinear network" (23-27). Drawing, among others, on J. Hillis Miller, Landow, too, sees the convergence of impact based on the "limitations of print culture, the culture of the book" (28). The most important result of Landow's, but also of Bolz' discussions, about the mechanism and impact of electronic technology is the suggestion that the literary system as postulated by Schmidt or Alvin Kernan, for example, in its autopoesis, conceptualized and defined within the larger Luhmannian system of communication, appears to loose its semi-permeable self-referentiality. In other words, the implications of the electronic highway are the decentralization and the proliferation of communicative possibilities and, at the same time, "electronic linking shifts the boundaries between one text and another as well as between the author and the readers and between the teacher and the student" (Landow 33). In my view, the information technology in all its ramifications impacts the study of literature in one area in particular and that is the area of audience (i.e., readership). Consequently, if the audience is impacted by change and if the readership of literature is undergoing profound changes as to how literature is read and processed in Western society, the study of literature and literary theory will also undergo significant alteration. This alteration then is not only in the domain of the first order, that is in the factoring of computer use and speedy communication such as e-mail, or even in the pedagogical possibilities of hypertext but more importantly in the foundations of communication, literary and other. Finally, these shifts also postulate that literary research and communication research be concentrated on field work, as Christopher Podmore suggests provocatively. Podmore's postulate of radical (and rational) practice, meaning

audience and readership research, contains many of the tenets proposed in the Systemic and Empirical approach to literature and converges with most of the epistemological and other tenets of Luhmann as well as those of Constructivism.

In returning to the most obvious operational effect of the information highway, that of the access to data, I would like to touch on a controversial question of literary scholarship, namely the problem of basic data gathering as it affects the results of scholarship. The electronic highway has impacted and is in the process of further facilitating the access to data and the creation of reading i.e., hypertext. On a basic level, the access to data I am referring to what Anne Proulx describes as "bulletin boards on esoteric subjects, reference works, lists and news — timely, utilitarian information, efficiently pulled through the wires" (A19). This accessibility to primary data, for instance the access on CD-ROM to the international bibliography of the Modern Language Association of America, should make the prevalence of repetitiveness in literary scholarship unacceptable. My contention here is that too often what is suggested as new and original in scholarship has appeared before. The researcher claiming originality does so in face of lacking sufficient primary research of his/her topic. This mechanism is facilitated by established forms and methods of presentation of argument in literary research. In literary studies one frequently encounters works which are uninformed in the sense that the author neglects similar research done elsewhere. I am aware that many other factors, such as the lack of knowledge of languages — particularly in North America, or power plays, for example in French intellectual circles where explicit references or footnotes to what is decided by the author to be common or "insider" knowledge are consciously omitted, when in actuality the matter is only known to the few in the particular, let's say, a Parisian inner circle — may also play a role resulting in conscious or sub-conscious knowledge omission. But often it is simply the lack of primary data accumulation and the ensuing acquisition of familiarity with the similar subject of inquiry that is the cause of the said problem. It is difficult to predict whether advances in information technology will remedy the sorry status of data access I am speaking about and, more importantly, whether the access to data would affect a more rigorous way of literary scholarship. In my opinion, even if we cannot hope for a radical change, at least there undoubtedly will be an increase of literary scholars who will employ *au minimum* the information highway as a tool and thus demonstrate competence of primary information gathering, hopefully resulting in a higher level of knowledge as well. Of course, they will do this best — in the furthering of the study of literature implicitly and explicitly — with The Systemic and Empirical Approach to Literature and Culture.

CONCLUSION

In this book I introduced a lesser known theoretical framework and methodology that in my opinion represents to date one of the most advanced possibilities for the study of literature and culture. With the framework of a New Comparative Literature and The Systemic and Empirical Approach to Literature and Culture I am not arguing against the current and global interest and work in cultural studies or deconstruction or any other framework, except perhaps in their excessive forms. Rather, I postulate that the importance of the matter lies in the "how" of doing research and scholarly work. This crucial and elementary focus I demonstrate in the Chapters where I apply various aspects of the framework proposed.

Although it is unusual to bring in new thoughts and material into the "conclusion" of a work, I decided to do so here because the material in question best confirms my position after I presented my case. I wish to draw attention to Michael Gibbons et al.'s volume, *The New Production of Knowledge: The Dynamics of Science and Research in Contemporary Societies* (1994). The observations and suggestions of the book's authors constitute perhaps the best and most useful of such for the study of literature and culture in the context of my postulates for a New Comparative Literature and its built-in method of the Systemic and Empirical approach. Chapter Four of the said book, entitled "The Case of the Humanities" (90-110), first explores the differences and similarities of knowledge production between the sciences and the humanities. The discussion then continues in dealing with many of the issues I raised throughout my book: "Enhanced Social Accountability" (100), "Transdisciplinarity" (100-01), and "Instrumentation" (101-02), where basic tenets such as discussed in the last application in my book, the impact and possibilities of the electronic revolution for and in the study of literature, are expounded upon with such pointed observations as "Most scholars [in the humanities] continue to operate in a traditional artisan fashion, the influence of information technology confined to the word-processor and fax machine!" (101). How true, unfortunately, when "the aesthetics, as well as the accessibility, of culture have been transformed by these new technologies" (101). Consequently, we can relate these observations to my application and discussion about readership and cultural participation research, for example, and we will find more than enough reasons to rethink the

situation of the humanities and the study of literature.

On the epistemological level, the authors of the book raise the principal issue of the humanities, its basic characteristic and transparent *raison d'être*, "reflexivity," that "intellectual energy [that] comes from ceaseless interrogation of the past by the present [and which] gives rise to even more complicated and ambiguous effects in the humanities than science and technology" (102). And they then arrive at a conclusion that covers most eloquently what I have been saying in my book, explicitly as well as implicitly:

> out of this interrogation [e.g., reflexivity] of the past by the present, if it is not pursued with rigour and integrity, can come a demoralising relativism. The alarming tendencies in modern societies towards narcissism and atomism, the decline in civic participation, the increasing sense that all relations and commitments are revocable, and the growth of increasingly "instrumental" attitudes towards nature and society are all manifestations of a slide to subjectivism to which modern culture is prone. The social contextualisation of the humanities, now more explicit and insistent than ever, carries with it this danger, although some would describe such contextuality as reflexivity run amok. In its most radical and theorised form, as postmodernism, it can even be carried to self-contradictory extremes. If all is incoherent and unconnected, playful shadows, how is reflexivity possible? (102-03)

I do agree with the authors that reflexivity is a basic characteristic of the humanities and that it is, in turn, essential for society and social discourse. But I also agree with them that this reflexivity must be performed with scholarly "rigour" and "integrity," where I equate "rigour" and "integrity" with the Systemic and Empirical approach in the context of ethical Constructivism, of course. In an approximation to the methods of the social sciences, therefore, I fully agree with the proposition of the authors to take, for the humanities, "Mode 2: Knowledge production carried out in the context of application and marked by its: transdisciplinarity; heterogeneity; organisational heterarchy and transience; social accountability and reflexivity; and quality control which emphasises context- and use-dependence" (167) — all of which being part and parcel of The Systemic and Empirical Approach to Literature and Culture.

While my framework and its applications are of course selective, from a wide and general point of view I hope I sufficiently demonstrated that the framework can be successfully applied to both textual analysis as well as matters of context (the literary system), thus validating the applicability of the framework in the widest areas. I readily admit that the Systemic and Empirical approach traditionally is best applicable to questions which surround a text, that is, it deals

with problems that affect the genesis, production, and the aftermaths of a literary and cultural product. But at the same time, and, as I have shown, it can also be applied to close-text analysis. In my selection of application, I focussed on areas which in my opinion have in some ways been neglected or not sufficiently researched and published on the current landscape of literary and cultural study. Behind my manyfold cultural, literary, textual, etc., objectives within the study of scholarship lies and forms my preoccupation with the question of the social relevance and legitimization of the study of literature and culture. This preoccupation stretches over many and varied questions of scholarship as well as pedagogy. And I wish to take a personal and "anecdotal" stand here, a stand which illustrates the institutional incapacities of the humanities; incapacities which, in turn, are based in intellectual rigidity. I have attempted for several years to institute an undergraduate and a graduate course using the Systemic and Empirical approach in combination with aspects of the history of the book and the publishing industry in the context of the literary system, an approach I have termed "applied cultural studies" (Tötösy 1994a). Unfortunately, neither the chair of my department nor the dean were interested in such a course no matter how much I argued that this would show the students and the public — the politicians and the taxpayer — that the study of literature is applicable to the "real" world.... And when finally I was able to persuade my new chair to allow the course, it was allowed only without the proposed practicum for the students with local publishing firms. With regard to my postulate of operationalism and functionalism and pedagogy I had more success. Here is an example: when reading *Madame Bovary*, I discussed the text for instance with reference to the students' experiences and to their opinions about adultery. This rather obvious detour from the text — with strategic returns to it — raised in-depth interest and students from other classes asked for permission to attend my classes. And this or similar strategies would be not too difficult to repeat with any literary text, thus demonstrating the social relevance of the study of literature with the proposed framework of a New Comparative Literature.

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From the "Preface" by F. Elizabeth Dahab
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ISBN 90-420-0534-3
9 789042 005341